July
1910

Making Over Old Farmhouses — Perennials That Should Be Better Known — Water Gardens — Five Homes of Distinction — Vines

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House & Garden



McBRIDE, WINSTON & CO. NEW YORK



The Knabe

SOME Canadian Convents are today using Knabe Pianos made over sixty years ago.

The "Music Trades" recently printed an interesting interview with a prominent piano dealer of Montreal, Canada.

Among other things, this gentleman said:

> *"The Knabe piano is probably as well known in Canada as is any instrument there * * * * It is found in many Convents, in Quebec especially. For instance, one of the nuns of the congregation of Notre Dame, Sister L'Assompcion, has a Knabe piano that has been in use for sixty-seven years. Now this is in use today, and its owners prefer it to a new piano. In another convent there is a Knabe piano that is sixty-five years old, etc., etc."*

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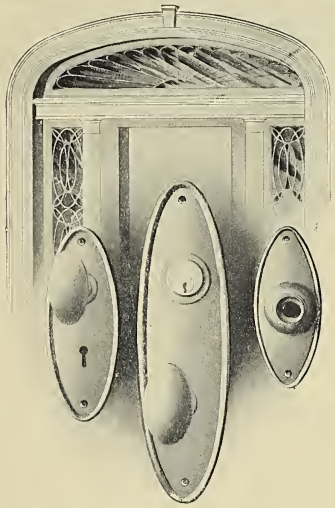
This Canadian Gentleman only voices the experiences of Knabe owners the world over.

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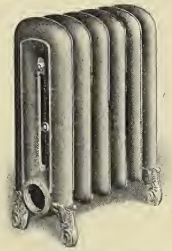
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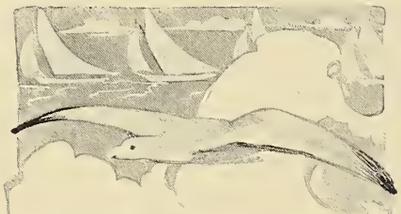
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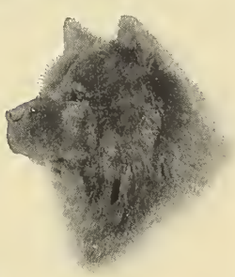
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Toy and Other Small Dogs

BY FRANK T. CARLTON

IN thousands of refined homes throughout the country are to be found one or more specimens of the various breeds of Toy Dogs—such as Pomeranians, English Toy Spaniels, Pekingese, Japanese Spaniels, Maltese and Yorkshire Terriers, Schipperkes, Pugs, Toy Poodles, Italian Greyhounds, Griffons, Bruxellois and Chihuahuas. To these may be added Toy Bull Terriers, and Boston Terriers (please don't call these "Boston Bulls," though they trace their origin to the bulldog). Other dogs, often to be made up in small packages, too, are the Black and Tan Terrier, and even the French and English bulldog—though these last are not technically referred to as "Toy Dogs." They are just "miniatures."



A Pekingese that has won his blue ribbon at Mineola

In anything like numbers, and claiming wide popularity, only Pomeranians, English Toy Spaniels and Pekingese (or the aristocratic toy "spaniel" of China) obtain in this country—as yet. That is when the word "Toy" is used in its strict, commonly accepted sense.

Other varieties of small dogs are "coming" all the time, such as the trim, perky, spunky little Schipperke (pronounced "Skipperkey"), whose ancestral home is the Netherlands, and the long-coated Yorkshire, and Maltese Terrier. Alas, the poor Pug, I fear he must be reckoned, for the present at all events, a member of the "Down and Out Club"—though he is by no means threatened with extinction. He is just one other victim of that fickle dame, Fashion.

Gaze into the windows of Fifth Avenue's palaces to-day, or my lady's barouche, or Limousine car, and reclining at ease either on silken cushion or his fair owner's lap, your glance will almost invariably be returned by the black diamond sparkling eye of the Pom, or the lustrous melting orbs of a Peke, or one or other of the "royal" spaniels—King Charles, Prince Charles, Blenheim or Ruby.

But don't run away with the idea that in the Pom, the Peke and the Toy Spaniel you have inert, soulless, useless creatures—fit companions only for human featherbrains. Such a description applies to no living dog—and least of all to any one of

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the toy breeds I have named so far. Be sure of it, they would not enjoy the vogue they do—despite the fickleness of fashion—if mere beauty of form were all they had to recommend them. Remember, too, that while in the nature of things, they are most affected by women, the most successful breeders of them are of the masculine persuasion, and are amongst their most ardent champions. As a "watch," the Pomeranian has no superior. The Peke is veritably rugged in his vivacity. The Toy Spaniel is a fount of love—and should you demand more of him, like another Charles II, shoulder your gun, and take him out to the covert with you. You would blush for ever having suspected his potential utility.

The head and face of the Pom are fox-like—he has small, erect ears, tapering muzzle, dark sparkling eyes, not too wide apart, very short body, with his tail or "plume" carried flat over the back. He has two coats under and over; the one soft and fluffy, the other long, straight and lustrous. He should have a profuse mane and frill. In color he may be white, black, blue or gray, brown, sable, shaded-sable, red, orange, fawn and parti-colored. Very small specimens, between three and five pounds, when otherwise typical, are most popular.



Champion Senn Senn Reliance, a cup-winning King Charles—one of the most affectionate of breeds

In color the English Toy Spaniels run thus: King Charles, black and tan; Prince Charles, tri-color, white, black and tan; Blenheim, orange and white; Ruby, a rich chestnut red, whole-colored. The basic points of perfection apply equally to all four varieties, but space will not admit of further detail in this article.

Pekes run in all colors—red, fawn, black, black and tan, sable, white and parti-colored. They have profuse coats, especially the mane, the body is heavy in front and falls away lightly behind. The tail, most generously feathered, should be curled well over the loins. The eyes are large, lustrous and prominent, and the ears heart-shaped, and not carried erect. Black masks and "spectacles" round the eyes, are additional marks of perfection. Pekes are often bred small enough to be stowed away in a lady's muff—but most people are content to get them anywhere under a dozen pounds. They are perhaps the hardiest of the Toy, or Lap dogs.

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Several very beautiful puppies, red, biscuit, or parti-colored for sale; they are small, sweet tempered and housebroken; in their pedigrees are twelve champions.

At Stud to Approved Bitches

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Nowata Kennels Huntington, L. I., New York
(*Property of Mrs M E. Harby*)

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I can now offer pups as fine as I ever bred, from three of my best pairs, not related. Also one imported litter, from the great bitch, "Queen of Hearts," sired by ch. Hordle Ajax, the best dog of England for years.
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Puppies by Southport Blue Ben ex. Brandane Carmel. Apply
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This Department is run for the benefit of Dog lovers and solicits correspondence. If you are confronted by any problem connected with Dogs write us about it and see if we cannot help you out.
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Mgr. Kennel Dept.

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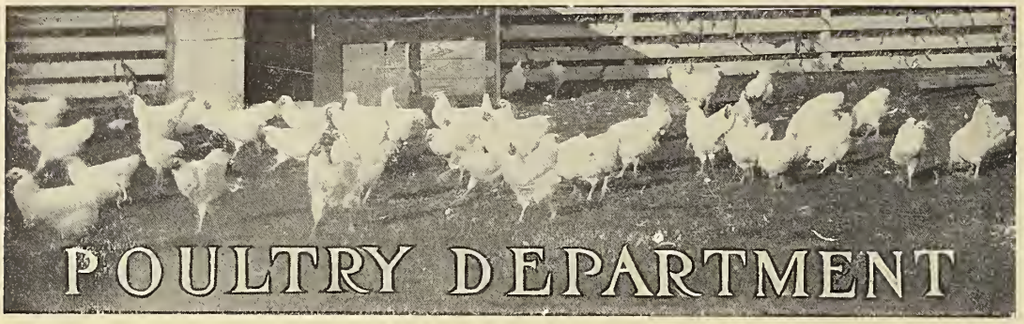
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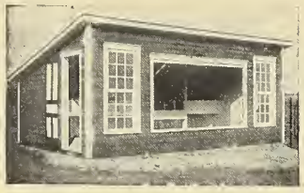
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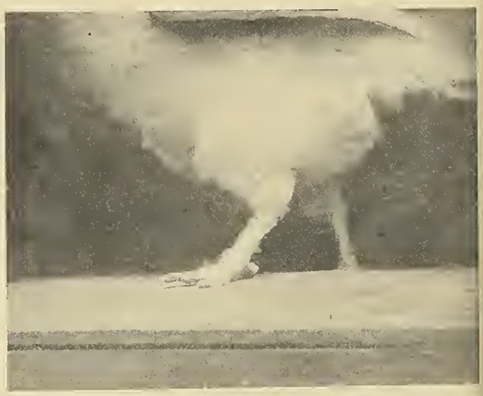
Poultry Enemies

BY M. ROBERTS CONOVER

WHILE vermin are the natural result of unsanitary conditions, quarters which receive the most fastidious care may become infested by the introduction of afflicted fowls. Whatever their origin, they must not be tolerated, since they are a direct menace to the health and profit of the fowls. Strange birds should be examined and, if necessary, treated before their admission to clean quarters.

Lice, mites and the gape worm are the most common forms of poultry vermin, and since they may appear ere the owner is aware and breed rapidly in the warm weather, it is well to make a midsummer cleaning of the house and pens. The presence of lice is a constant source of irritation to fowls, and the bird usually shows a ruffled, untidy condition of plumage and a drooping, despondent air. By lifting the wings, or examining beneath the soft feathers, the lice may be seen moving about upon the skin. Flour of sulphur should be dusted through the feathers three or four times a week. Lice are frequently fatal to young chicks, as their tender bodies cannot stand the irritation.

The mites are not so dangerous as the lice, since they do not live continually upon the bodies of the fowls, but remain upon the perches and walls of the building during the day. The perch mite is a tiny red spider and directs its attacks along the legs



Local applications of kerosene and melted lard ointment should cure "scaly leg"

of the fowls producing an unsightly roughness called "scaly leg." An effectual local treatment is the application of an ointment made by adding equal parts of kerosene and melted lard. This should be brushed over the legs and feet with a small brush, at least once a week until the parks regain their natural appearance.

All local applications are of no lasting value, however, unless the surroundings are overhauled.

Remove all nests and perches and burn flour of sulphur or sulphur candles in the building. Wash the perches with strong soap suds containing one-half pint of kerosene to every pail of suds. Burn all nesting straw.

Prepare a solution as follows:—

Slake five pounds of lime in a sufficient quantity of water—about one pailful. Use a deep firkin and stir the bubbling liquid with a long stick during the process. Dissolve three pounds of flour of sulphur in water, adding enough afterward to make ten gallons in all. Pour into a boiler, add the slaked lime and boil for four hours, stirring from time to time. Apply hot to the walls of the hennery, to the nesting-boxes and the floor, using a small spraying pump. It may be applied with a whitewash brush, but in that case, a double quantity should be used. The quantity suggested should be sufficient to cover two hundred square feet of surface. The solution is an amber color when applied and dries almost white. When dry the perches are replaced, and the nests are filled with fresh straw, among which a few leaves of tobacco should be scattered.

The dust baths should contain fine, clean sand, and a little powdered tobacco or sulphur may be mixed into it as a preventive.

A species of vermin known as the gape worm often affects young chicks, causing them to make a peculiar gaping movement in the effort to dislodge the worm from the throat. If not removed, the trouble will lower the vitality of the chicks. Moisten a feather in oil of turpentine or kerosene and insert it into the throat, twisting it slightly to loosen the worms.

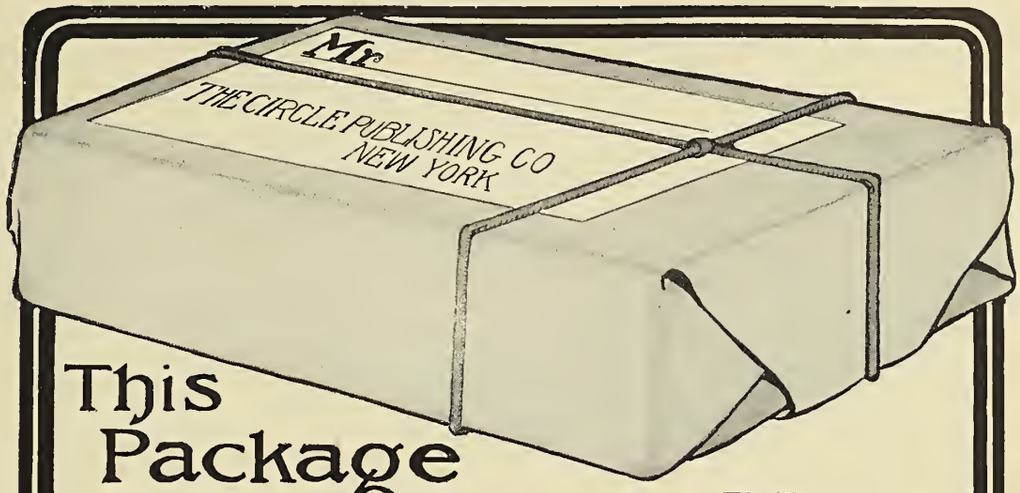
The gape worm originates in damp filthy ground and is picked up by the chicks that run thereon. To eradicate it, the soil should be sweetened by broadcasting it with lime. It should be turned with a plow and limed again. Sprinkling with a five per cent. solution of carbolic acid is also very useful.

Having obtained a sanitary condition, the next aim is to maintain it. Daily remove the droppings from the floor and put them into a covered box outside. Sprinkle over the floor, clean, fine ashes or sand. Examine the poultry frequently, and if vermin are found, repeat the local treatment and fumigate the building.

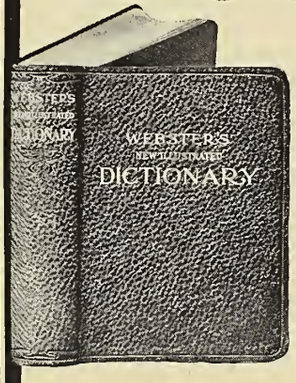
The hiding places which crevices and rough surfaces afford are very favorable to poultry vermin. Perch poles unstripped of bark should not be tolerated. If possible, have the inside woodwork smooth.

Admit as much sunlight as possible by means of large windows and see that the floor of the hennery is free from dampness. An earth floor should be five or six inches higher than the outside ground and should be underlaid with crushed stone or cinders. A board floor must be tight and should incline slightly from beneath the roosts toward the sunlit front. The roof of the building should be a watershed—never flat. A dry, sunny, airy poultry house will help greatly to prevent the question of vermin from presenting itself.

In the construction of nests, coarse wire such as is used for coal sieves, makes a strong light support for the bottom. The passage of air through this wire bottom keeps the nesting material dry.



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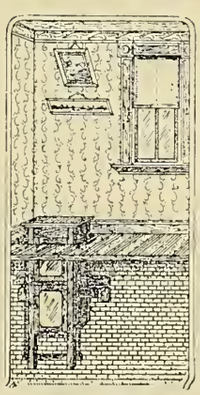
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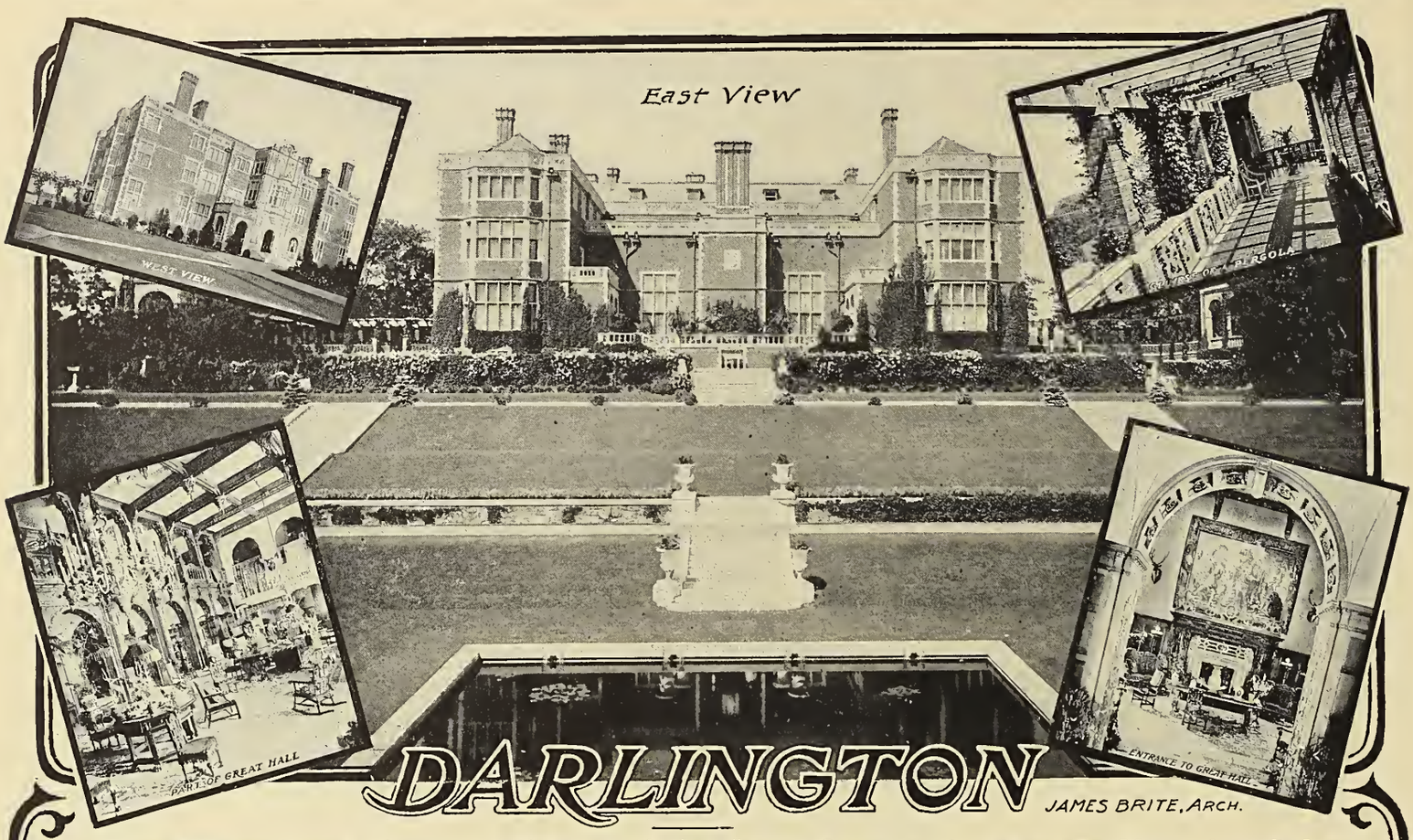
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UP



DOWN



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The Magnificent Country Estate of the Late George Crocker Is Now for Sale

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While nature has been very lavish here, the late owner spared neither expense nor time in improving and beautifying the surroundings, crowning the whole by the erection of one of the most noteworthy private residences in America. The residence, modeled largely after a famous English manor house of the Elizabethan period, was completed in 1908. It stands on a lofty ridge overlooking a large part of the estate and commands an extended outlook, including the picturesque Ramapo valley and mountains.

Interiors Remarkable for Beauty and Splendid Proportions

THE richly carved woodwork is chiefly of English oak, Circassian walnut and California redwood. Caen stone and marbles are also used in profusion, and decorations are the work of artists of high repute. The most impressive feature of the interior is the magnificent Great Hall, two stories in height with oak-carved gallery and walls of Caen stone. The fittings of this great room are unusually striking and suitable, including a large built-in pipe organ, extraordinary rugs, hangings and furniture. Here and in other rooms are numberless art treasures in bronze, silver, porcelain, wood, ivory and needlework. There are paintings by great masters, tapestries and embroideries with histories and of rare value, and a remarkable collection of Chinese porcelains. Throughout the house are many pieces of antique furniture and costly reproductions.

The Grounds are Spacious and Highly Ornate

THE beautiful terrace front with its grassy slopes, broad stone stairways, and mirror pool; the extensive vine-covered pergolas and pavilions, which are integral portions of the Mansion; and the stately entrance front, about which are grouped a wealth of evergreens, box trees, Japanese maples, flowering plants and shrubs---cannot be adequately described or pictured. On the nearby wooded slopes and drives are many thousands of rhododendrons. Beyond the lawns are the extensive formal gardens with large fountain pool, then the greenhouses of extraordinary size and completeness, filled with choice flowers and rare fruiting vines and trees. An abundance of pure water from an artificial mountain lake (a part of the estate) has been piped to every desirable part of the grounds and into every building, with ample pressure and equipment for fire protection. The lake is a well stocked trout preserve.

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For further information, apply to E. F. Carpenter, Agent, Ramsey, N. J., or to the Executors of the Estate of George Crocker, 60 Wall St., New York City



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THE REMODELED FARMHOUSE HOME OF MR. CHARLES EBERT, GREENWICH, CONN. Theodore E. Blake, architect

Practically the whole of the main building is new, but its character and detail were governed by the old farmhouse, the wing at the left alone of which remains

House & Garden

VOLUME XVIII July, 1910 NUMBER 1



By the edge of the Mianus River. The approach is at the extreme left where the highroad crosses the water

The Farmhouse Reclaimed

SOME OF THE PROBLEMS MET IN REMODELING THE OLD LANDMARKS THAT ARE TO BE FOUND NEAR MOST OF THE LARGER EASTERN CITIES

BY ALFRED MORTON GITHENS

Photographs by the author and H. H. S.

[*This is the second of two articles by Mr. Githens. The first revealed the wonderful material for country or summer homes lying ready to our hands in the well built farmhouses of a century ago.*—EDITOR.]

THERE is a fascination about an old house, but in just what consists the charm it is hard to tell. Not in the architecture only; houses in the same style and just as well designed are built every day. Is it in the setting, the choice of location, the suggestion of former gardens, an occasional box-tree or a white lilac of monstrous size? Perhaps in part; or is it rather in a sentimental appreciation of the old for the sake of its age—almost a reverence which leads us to see all that is good and gloss over the bad? Do we unconsciously feel that new work in an old style is an anachronism, an affectation, and therefore prefer the old itself, lest such a criticism be raised in our subconscious minds?

A restoration cleverly done we welcome as a proper revitalizing of what should be perpetuated. Back of the golf club in Greenwich is one of the larger farmhouses (see frontispiece), restored so that all the old one can detect is the kitchen wing. Most subtile and difficult is the restoration or adding to an old house, but so alluring that one welcomes an opportunity, even if it is only in acceding to an editor's request and experimenting with a photograph. This square house, for instance, in a later style, built in the age of beaver hats and nankeen trousers; uninteresting in outline and nothing but a box, it needs something to change the rigid silhouette and lengthen it; wings, perhaps, with bedrooms on the second floor and each a single room below; north, a library toward the orchard, and south, a dining-room



A house now square and uninteresting, but with possibilities of development, as suggested on the page opposite



One of the solutions of a common problem. In old houses the second-story windows are near the floor, under the cornice, and must be enlarged to make the bedrooms livable



On an eastern hillside overlooking the valley and stream. Below a garden and lawn might be developed as shown opposite

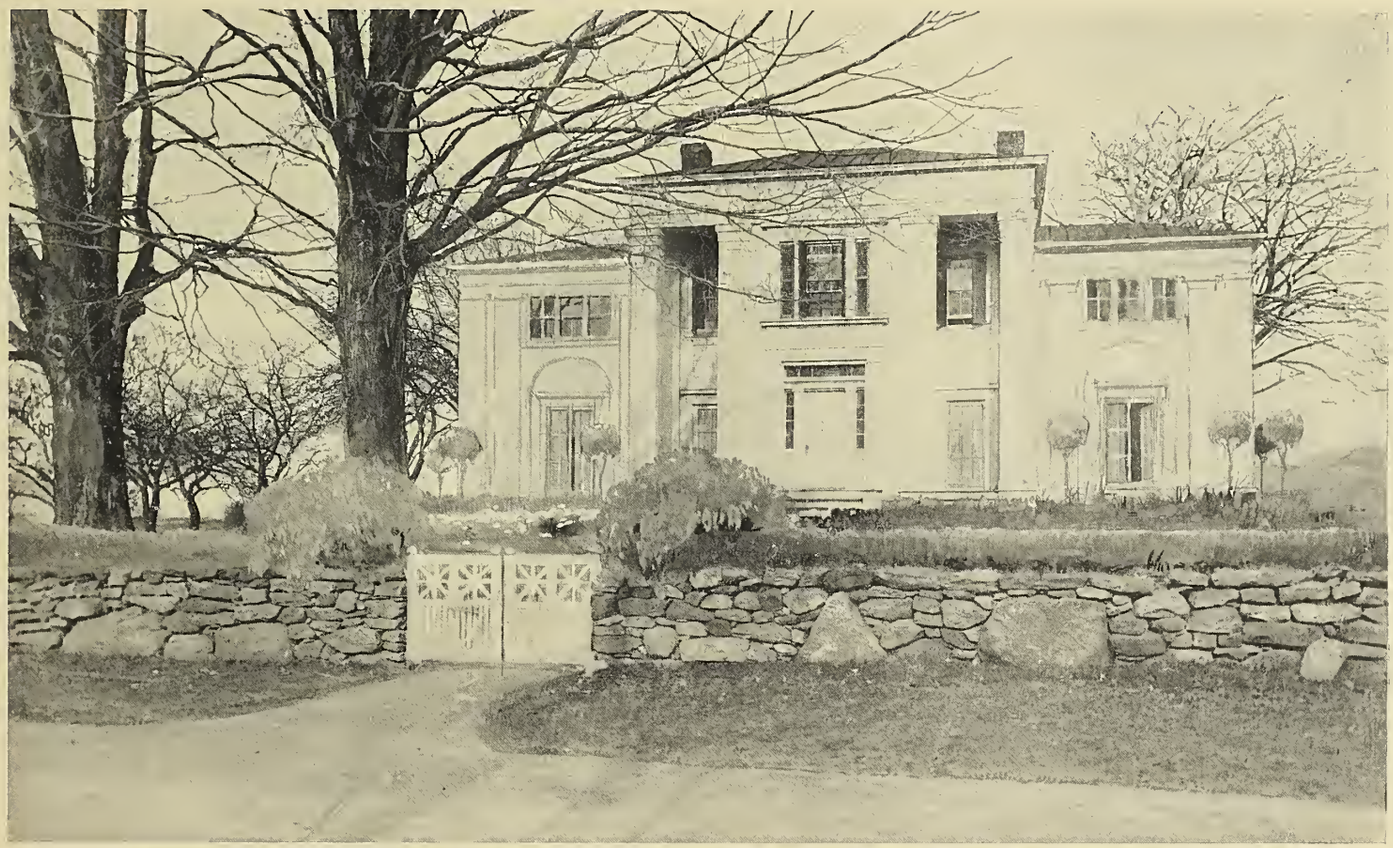
opening on new imaginary gardens; a wider entrance gateway; hedges, shrubs and straight flower beds; a terrace at the floor level along the front, with formal bay-trees or *Catalpa Bungei* to break the even white. One is curious to see what the future owners will do with it, for the place happens to be for sale, with its forty acres in one of the better sections of Greenwich overlooking a broad stretch of country.

Just what an old place of this sort would need in repairs is difficult to say; sometimes an old house is habitable just as one finds it; generally there is no plumbing and one or more bathrooms must be arranged, and if the city supply is not near, a ram or windmill provided to pump water to a storage tank from one of the old wells. This means a range with a water-back and boiler for hot water, at a cost of perhaps three hundred dollars for each bathroom and somewhat more than that for the water supply.

A heating system will probably be necessary—if it is a small house and ducts can be arranged, probably hot air; if larger, hot water, at somewhere near an average cost of seventy-five dollars a room. It is not always necessary prominently to expose the vertical pipes called the "risers" and "returns;" they can be arranged in closets, or in corners behind a projecting angle where they are seldom seen. In an old house they cannot be placed in partitions, for the old system of house framing placed a solid beam in each of the floor levels, and pipes cannot pass.

Electric wiring would cost seventy-five dollars or more, depending on the number of outlets and whether a "knob and tube" or a hollow pipe or "conduit" system is desired—the former the usual type, but the latter far better and safer. As to general repairs, no average can be made, for various houses cover all ranges of good or bad condition. New leaders and gutters they generally need; flooring sometimes laid over the old floors. Chimneys must be carefully inspected, for mortar is apt to have fallen out in places. The chimney used for the heater flue must be re-lined for at least half the height, past the second-floor beams. If a new wing were added, the heater chimney could be placed in it; in general it is more economical to place the bathroom, pantry and any rooms that require especial fitting there.

The other altered photograph—the lower one on page 13—presents a typical local farmhouse in one of the excellent sites they seem invariably to have chosen; this one on an eastern hillside at a turn in the road. A west wing might be added; the old terraced farmyard converted into a formal garden, with pergola or arbor at the edge overlooking the valley and stream below. One is eager to attack the briar patch along the road and rebuild the ragged stone wall or plant a hedge in place of it. Pruning here and there, sawing off dead limbs, clearing weed-patches and a fresh coat of paint on the house—these count out of all proportion to their cost.



The square house on the opposite page as it would appear if new wings were added and the approach developed



The old terraced farmyard, planted as a garden, with a pergola along the edge of the hill



The long sloping roof on the Mianus house has something of the quality familiar in the Dutch Colonial work



A farmhouse developed along bungalow lines. The porch posts are rough tree-trunks

There is one difficulty often met; the second-story windows under the eaves or cornice are too small. Sometimes, as in the house just mentioned, they are high and their sills may be cut down; sometimes they are near the floor and must be raised; a section of the cornice might be lifted and the roof up from it given a flatter pitch, or the cornice boldly broken and a gable built over each window as in the house illustrated in the middle of page 12. It is perhaps the most satisfactory of the several solutions, but the house must be long and low to stand it and too many gables must not be introduced. In the case cited the center window has been left as it was.

The House with the Pine Tree at the edge of the Mianus Valley is of this type (see top of page 15), singularly beautiful in its architecture and well worth adding to. Another is opposite a reach of the Mianus where the river road crosses the stream. Like many of these old places, it is not near a station, but with a motor car one or two miles is hardly regarded, and the best of the old houses are gradually being taken up and converted with more or less success. This house is small and plain, but one must look far to find a site with such possibilities; sheltered from the northwest wind by gently sloping farm land, its lawn extends to the river edge, an invitation for someone to try his



A nearer view of the house shown in the heading on page 11. The house is quite small but there is always the opportunity to add new wings in conformity with the old work

hand at planning a garden on varied levels, at developing the approach or adding to the house.

Another of the type has been curiously altered. An old farmhouse turned into a bungalow sounds absurd, yet it has been attempted (top of page 14); rough tree-trunks are used as columns and a veranda built almost around. It is rather attractive in certain ways, with its curious crushed-mulberry color that tones in with the pink apple blossoms. It is low, with sloping roofs, perhaps always an attraction. That is the quality of the old Dutch houses with their long curved roofs, a type non-existent in this part of Fairfield County, unless the Mianus house (top of page 14) is an example of it; a beautiful old house and pathetic withal, for Mianus village has engulfed it with wretched houses and it has fallen into an ignoble old age. Immense wistarias that covered the entire gable end were cut down last year, dear knows why! — when they think it worth while they will "make it up to date," for they are distinctly "practical" in that vicinity. One of them bought twenty bed-springs "dirt cheap" in Long Island and shipped them across the sound to mend gaps in his stone walls!



"The House with the Pine Tree" calls for a solution of the problem presented in the small second-story front windows

A Shrubbery Group of Wild Things

HOW THE PROBLEM OF HARMONIZING A NEW HOUSE WITH ITS SITE WAS SOLVED BY NATIVE SHRUBS DUG UP FROM THE WOODS AND ROADSIDES

BY E. P. CAHOON

Photographs by N. R. Graves and others

WHEN the new house in the suburbs was fairly finished and they had moved in, not a dollar was left over; in fact, the man who came to do some extra tinkering on the cistern had to be paid, for the time being, with a promise. Under these circumstances, there was nothing of course for shrubs.

And perhaps it was just as well that it was so, for otherwise they never would have found what glories were all around them. It was summer, so of course, nothing could be planted until fall. Even then the expenditure of every cent of the family income had been planned for months to come.

That is how She came to say, "We'll dig up that Thornapple tree we used to see when we came out to watch the house grow." It was on a stretch of wild woodland on their way to the city, and had attracted their attention in the spring by its wealth of snowy, fragrant bloom.



An Elderberry bush was one of the shrubs marked for transplanting —one of the loveliest though least appreciated native shrubs

And that set them thinking of other lovely things they had seen, and set them marking these same shrubs that they might distinguish the right ones in the fall when the bloom foliage would be lacking, and they should come to transplant them.

In their Sunday afternoon walks they soon found a fine pink Meadow Sweet, which is really a beautiful native Spirea (*S. salicifolia*). They marked it, and, at the same time, a high-bush Cranberry (*Viburnum Opulus*), with a little strip of red cloth, and two months later found the birds had fancied and had carried the strip away to add a bright note to their nest-dwellings! So next time the two marked the shrubs with a bit of shingle tied on with a wire.

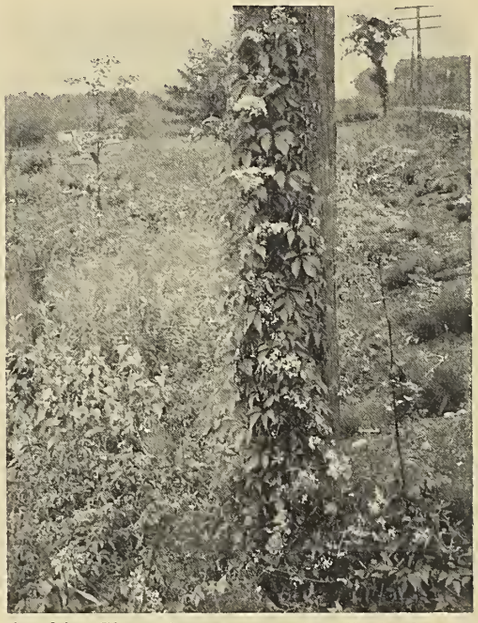
"We'll plant all this end of the lot with wild things," said She, "and when we can afford it we'll plant the west end of the place with nursery stock," said He; and so it was



The wild Aster can be dug up from the roadside and will thrive under cultivation



The Black-eyed Susan is another flower that we would import if it did not grow plentifully in the fields



A white Clematis may occasionally be found on an old tree stump or fence

prepared the soil by working it into shape as if they were expecting a carload of things from a nursery. In the summer evenings He spaded the ground and broke up all lumps. They outlined the plantation in a sort of irregular border such as they had seen in the landscape work of neighboring places.

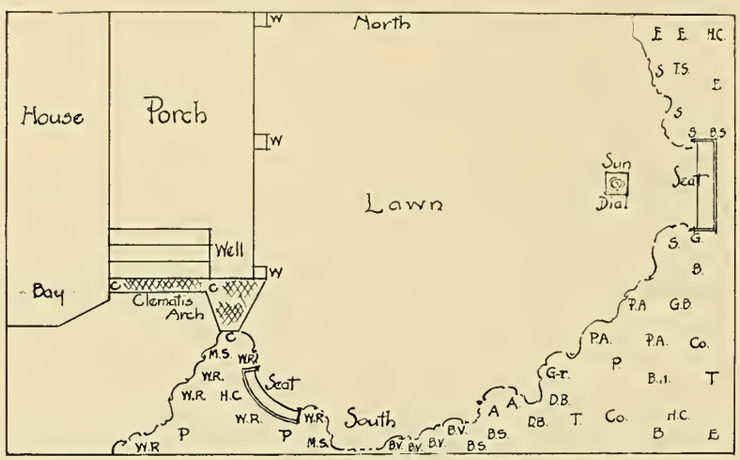
"Our shrubs grew in the woods; we'd better get some old decaying leaves, and some leaf-mould." So they hired a boy to scrape up and draw to the garden a load of leaf-mould, and the mistress went with him to the woods as official overseer to be sure the boy scraped and collected only the fine, soft black substance from the top of the woodland earth—the true leaf-mould.

A little sand, which the plasterer had left, was mixed with this soil for the sake of drainage, and this load of leaf-mould with a small load of fertilizer from a barnyard nearby was well mixed into it by turning with a fork and spade. The ground then had to be left to warm and soften in the summer sun, with only a digging over each two or three weeks to turn the weeds under. In the fall it was in excellent condition.

At the edge of a swamp down the road, not far away, they found a Black Haw (*Viburnum prunifolium*), and near it, among the Hazel settled. In the meantime the west end of the lot was plain lawn of indifferent appearance.

They now began in earnest, and brush, a yellow Honeysuckle vine and these they likewise marked for taking up in the fall.

An Elderberry bush (*Sambucus Canadensis*) was trailing its black berries from a fence corner as they passed on one of their long tramps, and that, too, was promptly marked for transplanting. Coming home they saw at a little distance a thicket of wild Plums, so they went nearer to see if there were small trees among them. In addition to the plums there were three or four Cornel (*Cornus Mas*) bushes that bear such beautiful blue-black berries, each on a small crimson stem.



The shrubbery border as finally planted appeared thus:

W.—Woodbine
C.—Clematis
P.—Plum
H. C.—High-bush Cranberry
W. R.—Wild Rose
M. S.—Meadow Sweet
G-r.—Golden-rod
D. B.—Dog Bane
B. V.—Blue Vervain
B. S.—Black-eyed Susan
A.—Asters
E.—Elder
T. S.—Tall Sumach
S.—Shrub Sumach
B. S.—Bitter Sweet
G.—Wild Grape
B.—White Birch
G. B.—Gooseberry
Co.—Cornus
T.—Thornapple (Hawthorne)
B. H.—Black Haw
P. A.—Prickly Ash



The tall Sumach has not only the merit of rich fern-like summer verdure but crimson fruits in fall and winter

Sumach (*Rhus Canadensis* and *Rhus cotinoides*) was easy to get, and very desirable for its vivid color in the autumn; and finally some Prickly Ash (*Xanthoxylum Americanum*) showed its scarlet seeds from the bushes along a country road, and was tagged carefully for transplanting.

Bitter Sweet (*Celastrus scandens*) and Woodbine (*Ampelopsis quinquefolia*) were not hard to find, for the mistress knew the limestone ledge was the kind of place the first would likely have for a home, and Woodbine (or Virginia Creeper) is likely to be found wherever a bit of woods has for a few years been left undisturbed.

A Gooseberry bush was the find of another tramp one day, and marked for transplanting. And truly, when it was in place and sent out its clear-cut

(*Continued on page* 56)



A stone wall along the highway changed the old inn into a country home. A driveway entrance leads around to the end of a wide porch overlooking the rear lawn

The Sorrel Horse Inn Reborn

THE MAKING OF A DISTINCTIVE COUNTRY HOME NEAR RADNOR, PENNSYLVANIA, FROM AN INN THAT WAS USED BY OFFICERS OF THE CONTINENTAL ARMY DURING THE REVOLUTIONARY WAR

BY JARED STUYVESANT

Photographs by H. H. S.

IN England a man about to build for himself a home will, as a rule, look eagerly over the property on which it is to stand, to see whether there is not some old building upon it that might serve as the basis of the new work. If it is possible for him to remodel and add to an existing structure, no matter how dilapidated its condition, he counts himself a fortunate man. The matter of economy does not enter into the question at all; the remodeled country seat may cost more in the end than a new house would, but the former will be far more likely to meet his ideas of what a home should be. With an entirely new house, the place may be brighter, cleaner, more sanitary, more conveniently planned, but with a remodeled old house there is an atmosphere about it that is absolutely foreign to new stone walls or unseasoned woodwork. It is a difficult thing to define, but it is no less certainly present about any place that has, in part at least, become softened by time and weather and made a more intimate part of the land itself. Anything that has been in existence for a considerable time is sacred to the Englishman — buildings, laws, customs. He has in him something akin to the Japanese ancestor worship, but the former is a feeling that we of the Western world can more readily understand and sympathize with.



Barclay Farm's herd of Ayrshire cattle is known the country over

And we in America are



A glimpse of the driveway entrance porch from the semi-formal garden. The photograph was taken too early in the spring to show the garden at its best

just beginning to develop this same feeling of reverence for that which has been honored by time. It begins to show itself in a new attitude towards old trees; a few years ago we would have cut down the century-old monarchs in order that our puny little dwelling might occupy the exact center of its plot, whereas now we would move the house rather than the trees. It shows itself in a reverence for old furniture, old books, old landmarks. All this is evidence that a very young people is gaining in wisdom and in years. The first mad rush is spent and we are slowing down to a speed that permits us to enjoy something of the landscape as we pass by.

The country home that is illustrated herewith is that of a man who was one of the first to reach this stage of our national development. A number of years ago, when most of us had our axes out chopping down the big trees that we might put up our brand-new clapboard cottages, Mr. George H. McFadden's eyes were opened to the fact that a very old and very dilapidated inn along the post road between Philadelphia and Lancaster had in it the possibilities of a charming country home. The fact that the old stone building stood directly alongside the public road dismayed him not at all. Of greater moment was the fact that the thick walls of weather-worn stone had acquired a quality that modern building ingenuity could not hope to match, the white-painted woodwork of the interior had a distinction in its simple dignity that architects despair of attaining, and the place stood serene under the shelter of trees that only a century could grow.

Then there was the atmosphere of historical associations about the old landmark. As far back as the time of the Revolutionary War the inn was well established and known the country around. When the Continental Army moved from Valley Forge to Chester, during the occupancy of Philadelphia by Lord Howe, the patriot officers had spent their evenings in the tap room of the Sorrel Horse Inn planning their movements for the coming days, and the upper bedrooms were filled to overflowing.

Very little had to be done, after all, to make the old inn conform to modern needs for a country home. The remodeling, which was done under the supervision of Messrs. G. W. and W. D. Hewitt, architects, consisted largely in the restoration of damaged woodwork and the installation of modern plumbing, heating and drainage systems.

A stone wall along the road side secured the desired privacy, while the rear, with a large porch, was given a more rational connection with the broad stretch of lawn under the old trees at the rear and



At the lower side of the great rear lawn stands the old spring house



Most of the bedrooms have the outlook over the clover lawn opposite the post road front. The rear door to the hall appears at the right



One end of the living-room with its window overlooking the garden. The mantel ornaments carry out the consistent scheme of Dutch Colonial furnishing



The old tap room with its smoke-blackened beams and dark oak wainscot has been made the dining-room



A view from the central hall looking down into the tiled dining-room. The conservatory lies beyond



An arched opening separates the reception room from the stairway end of the hall

west or living-room end.

The old tap room, several steps lower than the main floor of the house was very consistently made the dining-room. Its worn wooden floor was replaced with one of small dull red hand-made tiles, some of which bear a raised pattern. On the ceiling the heavy smoke-blackened beams of oak remain, standing out in bold relief against the white ceiling. From one end of this room a conservatory opens, its glass roof sweeping up in a graceful curve from over the low outer benches to the stone wall of the service wing.

Up the steps from the dining-room, and across the central hall that runs from front to rear, lies the living-room, and back of it a reception room that is almost as large. The main approach to the estate being by way of the drive, one enters the house from the rear porch and finds the reception room nearest the door.

Throughout the house the furniture, wall coverings, hangings, framed prints and many quaint ornaments are so thoroughly consistent and harmonious as to make the whole interior one of the most distinctive in America. It is well known that the eastern end of Pennsylvania was settled largely by the Dutch and the Germans. The furnishing of Barclay Farm, as Mr. McFadden's place is called, shows the most interesting blending of Colonial pieces with those of Dutch flavor. And this is carried out even to the quaint little china figures on table and mantel-shelf, the curious blue plates over the dining-room wainscot, and the old lanterns hanging from the tap room beams.



In the bedrooms, as on the main floor, the furniture and hangings are Dutch Colonial



From the wide porch on the rear, one looks out over a great expanse of lawn shaded by the century-old trees about the house

Mr. McFadden's estate is primarily a farm, that is known the country over for its herd of Ayrshire cattle. The house is considered merely as an adjunct to the farm, not the farm to it, and is occupied not merely as a summer home but more or less during the entire year.

Isn't there something more than an interesting home here? To me it presents a striking object lesson upon our opportunities in seeking out and using some of the picturesque old stone mills, or even barns, that lie ready to hand — that we may weave into our new home something of the atmosphere that time alone brings.



The spring and pillar box interrupting an old stone wall in a small English village



A wall fountain as the central panel in a fore-court wall



We have far too few public drinking fountains such as give an atmosphere to older countries



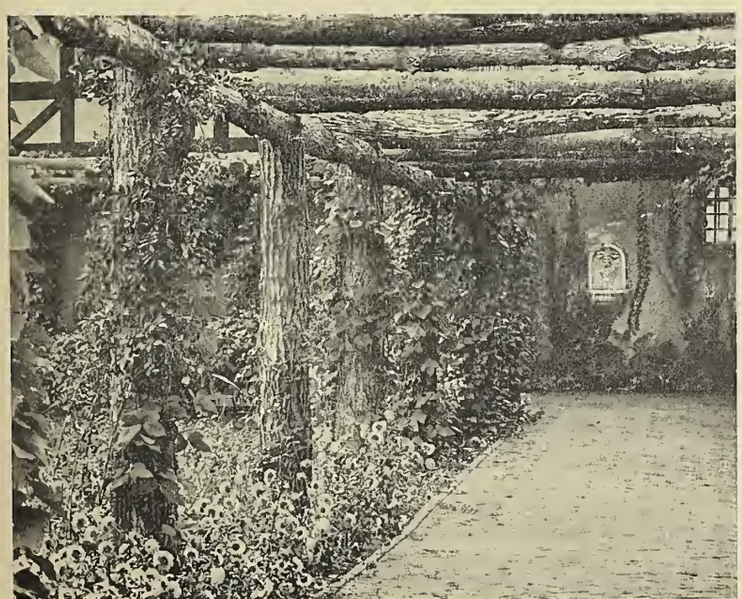
An effectively located wall fountain and pool. F. C. Brown, architect



This distinctive fountain and pool in Rochester was designed primarily for birds. Claude Bragdon, architect



Few features are so well adapted for axial terminals in a formal garden



A terra-cotta drinking fountain at the end of a rustic pergola on the Hutchinson estate, Lake Geneva, Wis.



The pool and its wall fountain source in the garden of Montalto near Florence, Italy

SUGGESTIONS FOR WALL FOUNTAINS

Blending Architecture and Nature by Planting

THE IMPORTANCE OF CLIMBING VINES IN LANDSCAPE WORK, WHETHER FOR THE GREAT ESTATE OR THE TINIEST COTTAGE—THE RIGHT AND WRONG USE OF VINES

BY GRACE TABOR

Photographs by Nathan R. Graves and others

[*The ninth of a series of articles by Miss Tabor on the subject of landscape gardening as applied to the American home of moderate size. Preceding articles in the series have appeared under the titles: "Utilizing Natural Features in Garden Making" (Oct., 1909); "Getting Into a Place" (Nov.); "Formal or Informal Gardens" (Dec.); "Screening, Revealing and Emphasizing Objects or Views" (Jan., 1910); "Boundary Lines and Boundary Plantings" (Feb.); "Planting Trees for Air, Light and Shade" (Mar.); "Planting Shrubs for Mass Effects" (Apr.); "The Part Flowers Play in Garden and Landscape" (May). Questions relating to further details and planting information will be gladly answered.*—EDITOR]

IT would scarcely appear at first glance that vines need occupy the attention of the landscape gardener for very long, or that they hold a place very peculiarly their own in landscape work. Yet they are possibly the one class of plants upon which we are dependent more than any other, in every circumstance, and whether the work to be done is very great and pretentious or very humble and modest. For vines—or to speak more accurately, climbers—are a paramount necessity at the very beginning.

Nature, sober, staid and dignified, objects, I take it, to being surprised. Witness how aloof she holds herself from any newly finished work of man, until even the most unimaginative feel her absence and are chilled. And of course the work of man *must* be a surprise! Perhaps it is even a presumption—certainly it is artificial and unnatural—and possibly her averted face is no more indeed, than a very justly deserved rebuke.



It is only when we appeal to Nature through planting that she takes away from the work of man's hands the crude lines of artificiality

But, however that may be, if man, with understanding of Nature's peculiarities and acknowledgment of his own crudeness, will offer her the apology which is implied in an appeal to her for aid, she is graciousness itself. All her resources are immediately at his disposal and the exquisite fabrics of her looms are flung with careless grace here or hung with rich splendor there, according to the need. Airy draperies and heavy there are—enough kinds to suit the demands of every place and occasion; encourage her to spread them—that is all she needs.

In common parlance and dropping lofty metaphor — plant vines—that is appealing to her for aid. Plant them first of all and plant them plentifully around new buildings. And plant them as soon as the builders have gone, quite independent of whatever other work may be intended and quite independent of the garden design. Whether a place is large or small, formal or informal, matters not at all so far as this detail is concerned; the vital thing is that every building must have vines upon it to impart that sense of oneness with the earth which is the first essential. Until this is acquired the eye will not rest upon it with any sense of real satisfaction.

But vines themselves are formal and informal in their habits, quite the same as other plants; and they must therefore be chosen to suit the place which they are to occupy and the material which is to be their support. Then, too, they are quite different one from another in other ways, and the qualities which distinguish them in these other ways must guide very considsiderably in their planting.

In the first place, though we speak generally of "vines" and though all vines are climbing plants, all climbing plants are not by any means vines; and in the second place, all do not "climb" unassisted. Climbers are defined as weak-stemmed, tall-growing plants which are incapable of rising from the earth without support. Of this very general class the true vines lift themselves; the others are simply prostrate unless lifted.

The means by which vines lift themselves are the determining factor as to their use, and these means are three in number. Some twine bodily around their support, some catch it with tendrils or twining leaf stalks, and some cling to it with aerial rootlets, or with numerous tiny sucker-like disks provided for the purpose.

The latter of course are the vines which furnish the dense, compact and beautiful wall coverings—the most formal growth that there is; the Ivies ascend in this way, also the "clarion-flowered" Trumpet Creeper. Morning-glories and Wistaria are twiners — note that they are more airy and careless in their growth—while the Grape in both its ornamental and its purely utilitarian forms, is an example of those still more careless growers which draw themselves to their support with coiling tendrils.

The so-called climbing Roses do not climb at all, but must be helped up and tied to their support; the Matrimony Vine, so often found in old gardens, is at a similar disadvantage, but this is usually planted where it may fall over a wall and in such a position needs only to be let alone. A variety of the familiar

Forsythia, which has slender, pendulous branches, is practically as much of a climber as either of these, though it is all too seldom used as such; this is suited to a similar location against a wall. And there are numerous hardy plants listed as prostrate shrubs which send out long runners quite the equal of many reputed climbers.

Of course, only the class of climbers which actually hold fast to a surface by disks or rootlets, are entirely independent of a trellis or support of some sort; but on the other hand, this very quality of close surface clinging makes its possessors unsuitable for use in many places. The grip of the tiny disks or rootlets carries the plant over and around an object until it is practically lost to view—and that is going a little too far. A shapely white column, for instance, is lovely when ornamented by a green tracery that shows against it—but clumsy when obscured by a thick, verdant blanket that destroys its outline. For, after all, though Nature is to be placated as far as possible, we cannot allow her to obliterate our abodes.



For the drapery of columns select one of the lighter, more graceful vines that does not obscure its support

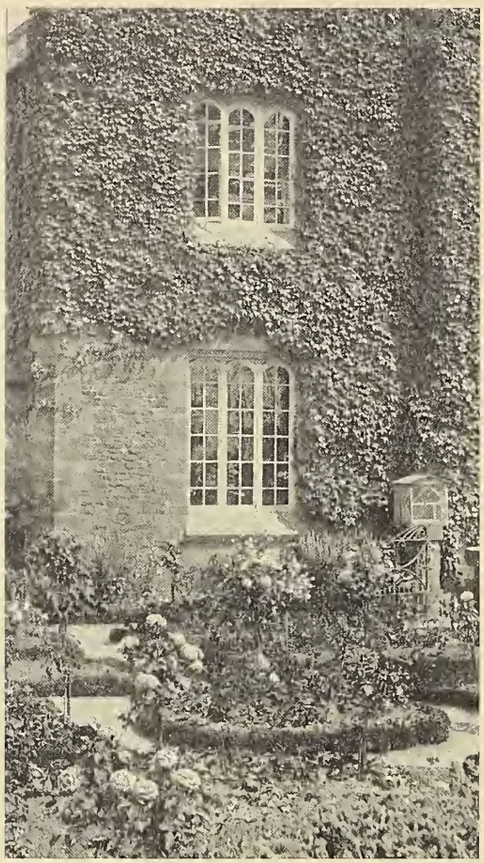
Generally speaking, all porch vines should be provided with a trellis to climb on—and right here let me say that the ornamental possibilities of various forms of trellis are rarely taken advantage of as I should like to see them, and as they very easily might be. There is a permanent beauty in a well designed and well constructed permanent support, that frankly takes its place and makes no attempt to hide when the plant which it supports does not conceal it, that deserves more consideration than it usually receives. Strings and chicken wire are not to be despised in their place, but the dignity of heavy-growing and profuse-blooming hardy climbers requires something worthier than these to support it—and this something should always be built. The architecture of a building will usually suggest the form and the design to be adopted, and some architects, indeed, include such suggestions in their elevation drawings for a house.

Vines over a porch, however, whether suported on a trellis or climbing directly on the uprights which sustain the roof, should always follow the lines of construction and should never cross the open spaces between columns or uprights, nor should they be allowed to fill these by hanging over them from above.

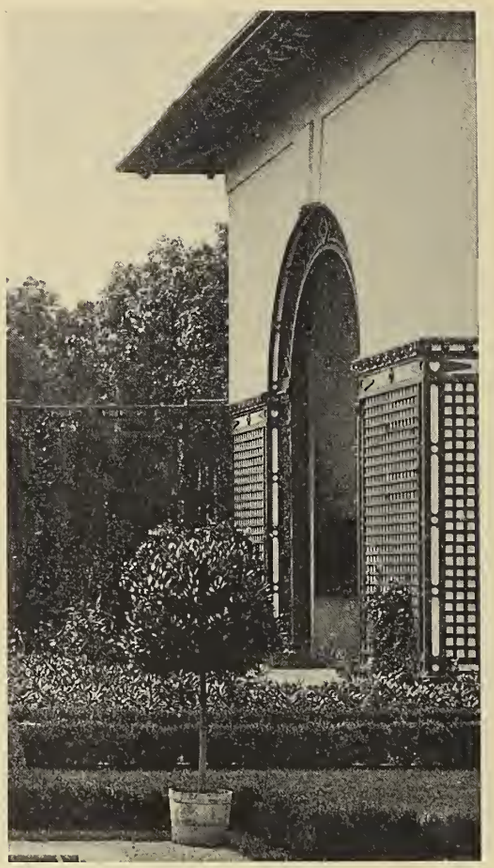
Primarily a vine is a drapery and should be treated as such. Where it is wanted for shade it should be trained over an awning-like framework or extension to a porch roof, rather than in a dense, vertical wall that closes the porch in from light and



The right and the wrong way to plant vines around a porch. In their rightful place vines should embellish and not conceal architecture, nor should they be so dense upon any part of the porch as to cut off the air



If you plant English Ivy on a stone wall or brick wall keep it trimmed back from the window openings and do not let it obscure the entire surface



There is a wonderful opportunity in specially designed lattice work as a support for vines in place of the chicken wire or string that is too often seen

against a house is never a source of any particular pleasure to the dwellers therein, for the blossoms are borne where they cannot be seen excepting from without. It is well to bear this in mind in selecting and planting—not that it is a reason for not planting flowering climbers, but rather that it is a reason for planting two of them—one against the house, if you will, and one against a trellis or arbor or outbuilding, where it can be seen from the house.

It is a good rule to keep the green and leafy vines for the dwelling, however, because of their freedom from insects and the absence of litter in the shape of falling petals and flowers. Roses require spraying invariably, and other flower-bearing climbers are apt to—and it is a great nuisance to accomplish this where they are trained against a surface which may be stained by the spray.

Climbers are the one means whereby Nature's green may creep up and cover foundation walls where they rise from the ground—and that is the particular place where they need covering. The work of garden construction on any place is well begun when plants to furnish this cover are once established. The planting of shrubs later, at points along a foundation, is a matter to be decided by the plan of the place as a whole — and must wait for such plan to be matured.

As a first step, then, it is safe to say that Boston Ivy (*ampelopsis tricuspidata*), or one of its varieties, may always take its place on a building's sunny side, while English Ivy (*Hedera Helix*) may be used where no sun will reach, if one wishes. The English Ivy is more formal in growth of the two and is therefore especially suited to buildings of a very formal nature or style, but its hardiness in this climate depends on its being protected from the warmth of the sun during cold weather—the sun kills it, not the cold—and this of course renders its general use on all sides of a structure out of the question.

On buildings other than dwellings several vines may sometimes be mingled with good effect, if the right kinds are chosen. With those which, like the Honeysuckle, are inclined to be bare of foliage near the ground this combination planting is indeed quite essential to a pleasing result. Clematis also needs the leafiness of some companion to make up for its own lack of foliage, especially low on the stems.

Combinations to insure all-summer bloom are easily worked out, while striking hedges made up of a tangle of two or three like Honeysuckle and Wistaria, supported by and mingling with the common wild rose of the fields and roadsides (*Rosa lucida*) or the even lovelier Michigan Rose (*Rosa setigera*) that form a practically impenetrable barrier, will grow almost for the planting. They require more ground, to be sure, than an ordinary fence, but they are a garden in themselves, and the only care they need is the cutting away of enough of all three annually to prevent them from choking each other. The Honeysuckle will require the severest pruning usually, being a rampant grower.



"Wyck," a famous old home in Germantown, where a trellis for vines covers the whole wall

(*Continued on page* 54)



If the lily-pond must be an artificial one, try to preserve the semblance of nature by concealing the cement edge with rushes and the many available ornamental grasses

Making a Water-Garden

HOW EVERYONE MAY HAVE A LILY-POND IN HIS OWN YARD—WHAT TO GROW IN IT—SOLVING THE WATER SUPPLY AND MOSQUITO PROBLEMS

BY MARY H. NORTHEND

Photographs by the author, J. H. McFarland Co. and others

ALL mankind loves a garden, but comparatively few of us realize the charm of water-gardens, because they are so rare. Their beauty needs only to be seen in order to be appreciated. Then why are they not more commonly seen? Three reasons have been given me by three different persons:—First, ignorance of their construction; second, an exaggerated idea of their cost; third, fear that the more or less stagnant water would breed mosquitoes!

As to the last objection, its futility causes one to smile. Put a few goldfish into your pool, and they will take care of the mosquitoes. Moreover, freeing the pool of mosquitoes will be to them a joy and not a duty, for the young larvæ are their favorite food. Sunfish will perform this office just as well as goldfish can, and, if less beautiful, they are also less expensive and more hardy. Do not, however, make the mistake of putting both kinds in at the same time, or your dainty little goldfish will fall an immediate prey to their stronger and more voracious neighbors.

Now as to the construction of a water-garden, the scheme is really very simple. Fortunate is the person who has a small stream running through the premises, part of which can be diverted from its original channel, and coaxed to form a thing of beauty in some pleasant nook of the garden or lawn. With a natural brook, however small, to furnish the theme, we can produce numberless aquatic variations. There can be miniature cascades and moss-grown rocks, carefully shaded banks draped in Stonecrop and Maidenhair fern, a mossy log spanning the stream at one spot and a vine-clad rustic bridge at another. Between the bridges the water may widen out into shallow pools, carefully planned in their details, but so very natural in their cumulative effect! Around the edges of these pools we set our roots for a bog garden. In the pools we have only to start roots of our native white Pond Lily or the pink Pond Lily that comes from Cape Cod. Both are perfectly hardy. Planted in a natural basin, such as I have described, they will take care of themselves in winter as in summer, and can need no possible attention from us, unless it be to thin the plants if they increase and fill the pool.

Goldfish, sunfish or minnows will improve such a stream. You can even keep young trout, if you choose. But in any event, whatever your fish may be, to guard against loss you must screen with fine wire netting the passageway by which the water enters your land, and also that by which it leaves it.

Now you may say that you have no natural stream that can be persuaded to cross your grounds; that if you had, you would at least give this experiment a fair trial. Are you sure that



A natural water supply is not necessary; rains and a hose will keep a small pool fresh, and the occasional overflow will benefit the lawn or the edging of bog plants

there is no unfailing spring or pond, situated on ground a little higher than your house-lot, from which a pipe can be laid to your place at small expense?

One of my pleasant memories is of such a case. The pipe runs from a pond in the hills to the north of the premises, and enters the grounds through a retaining wall of roughly-shaped boulders laid in cement. The iron head of an ugly gnome is fitted into this wall, and the outlet of the pipe is at the gnome's hideous mouth. The water falls into a shallow basin of perfectly clear water, in which may be seen stones of varied and beautiful colors, kept clean by frequent scrubbings with a hand-brush. Goldfish sport about, but there is no vegetation in this pool. The limpid clearness of the water, with the beauty of the fish and the ornamental stones, furnish sufficient attraction.



The ideal water-garden is formed by a brook and a chain of pools in the rocks

Vines are trained against the rock wall, and about the basin just described, lies a bog garden, filled with trailing cranberries, starry white Arrowhead, quaint Pitcher Plant and Sundew.

The overflow from this basin directly under the spout is guided, by means of a visible channel paved with cement in which cobblestones lie imbedded, to a second basin at a somewhat lower level. Here we find a real water-garden, comprising three kinds of lilies and the curious Floating Heart, with decorative rushes. A second bog garden forms a finish for the edge, and the waste water leaves the grounds by means of a covered tile drain connecting with the sewer.

A friend of mine who can control no water supply except his garden hose, has for two years past cultivated a satisfactory and very inexpensive water-garden. He was able to do the work himself, at odd times, and looked upon it as a recreation. He first dug a shallow basin, elliptical in shape and with gently sloping sides. Its depth at the edge was two feet, but the middle was fully six inches deeper than the edge. This basin he lined with a coating of cement, fully an inch thick, using the good old formula of two parts of sand to one of cement, and made it water-tight. Then he bought a few butter firkins, sawed off the staves about the topmost hoops, and wired them, to make them stronger. In the tubs thus formed he placed a very rich compost of scrapings from a cow-yard, mixed with garden loam. In one tub he planted roots of Water Hyacinths; in two others, roots of white Water Lilies; and in one, pink Water Lilies of the variety mentioned before. He then filled up his artificial pond by means of his garden hose, and put in two dozen goldfish.

Not content with this success, he then dug all about his newly made pond a trench six inches deep and fully two feet wide. He cemented this in just the same manner described, and filled it with very rich loam mixed with black meadow muck, until it was level with the surface of the lawn. The overflow from his mimic pond keeps this bog garden saturated, and in it all manner of semi-aquatic plants are thriving finely. He enjoys this bog garden best for the reason that it is never so full of beauty as to hold no more. From every fishing excursion he brings back new specimens to add to the collection already flourishing there. So he has Jack-in-the-Pulpit, Arethusa, Calopogon, Sundew, Buckbean, Painted Cup, Marshmary, Watercress, Blood-



A cement pool must be drained in winter or have sloping sides that will not resist the ice

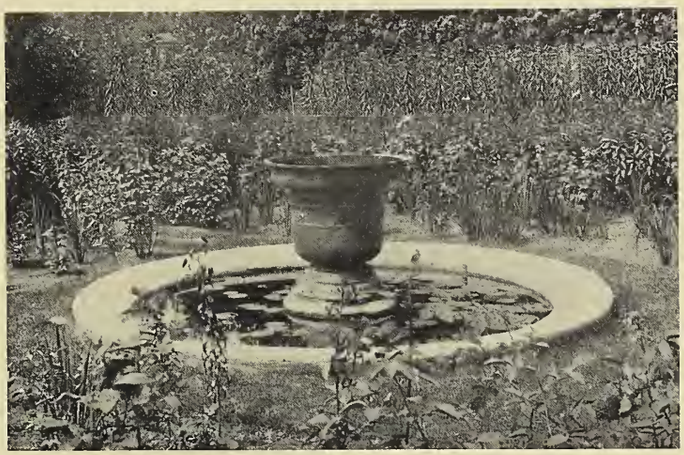
root, Hepatica, Swamp Violets, Crowfoot and the Cardinal Flower, besides Arrowhead, Pitcher-plants and Cranberry vines.

You will notice that no outlet is provided save by overflow and evaporation. For a small pond on a lawn these are sufficient, if one gives his basin good attention. The goldfish take care of any troublesome larvæ from the insect world, and the hotter the sun shines, the better the vegetation thrives. Every hard rain causes the basin to overflow and thus freshens the water, and in time of drouth and great evaporation the same effect may be brought about twice a day by means of the garden hose morning and evening. Of course he winters his tubs of lily roots in the cellar, and patches up his cement lining for the main basin every spring, to be sure that it is watertight for the season.

The house owner who desires a more permanent tank must construct one that is also more expensive. The two conditions which he has to meet are that the basin shall be absolutely watertight, and that it shall be proof against frost. Concrete, combined with brick or stone, is undoubtedly the most satisfactory material to withstand the ravages of time and weather. A basin constructed with a solid concrete bottom and walls of brick, finished with cement, and flaring outward sufficiently to allow the expansion of the water within when it freezes, is to be strongly recommended. If the work is carefully done, such a pool will last for years, and it is sure to prove in the end no less economical than a cheaper ones which necessarily needs repairs more frequently.



If the size of your property permits the establishment of a large pool its borders offer a splendid opportunity for growing the many bog plants that are denied dry gardens



The central feature of a formal garden, depending on rains for its water supply. The drain pipe carries off the surplus

The regulation depth for a lily-pool is two feet. Of this space, one-half is occupied by a layer of marsh earth, well enriched, and covered with a light top dressing of clean, sharp white sand. A few submerged plants such as the *Anacharis Canadensis gigantea,* serve a useful purpose in purifying the water.

Judging from its beauty and the facility with which it adapts itself to varying climates and conditions, the most satisfactory plant for setting out in the pool is the *Nymphæa,* or floating Pond Lily. Especially hardy and well adapted for water-gardening is the *Nymphæa odorata,* or common sweet-scented white Water Lily, which is native to ponds, shallow borders of lakes and the edges of placid streams all through the eastern half of the United States. Once well established, it will thrive almost anywhere, and its fragrant blossoms and glossy pads are a constant delight to the eye from June to September.

Included among the hardy *Nymphæas* are several varieties of colored Lilies which afford a charming contrast when planted in combination with the white species. One of the very earliest kinds is the *Marliacea rosea,* a lovely rose-colored Water Lily, which often makes its appearance long before the *Nymphæa odorata* has begun to put forth buds. The *Marliacea chromatella* is among the most satisfactory of all yellow Water Lilies and is also an early and persistent bloomer. Both are strong growers and so hardy as to require very little protection even during the cold winter months. Except in climates where there is danger of a pond freezing to the bottom, any of the *Nymphæas* named may be safely left uncovered. North of New Jersey it is usually a wise precaution to drain the water from the lily-pool in the-



In the garden at Chelten, near Philadelphia, where the simple beauty of a placid pool is not allowed to be spoiled by too much plant life

autumn and cover the plants with a thick mulch of dry leaves or straw. Over all should be arranged a water-shed of boards to keep the basin dry and thus prevent the roots of the plants from freezing. If such a protection is afforded them until the frost is well out of the ground in the spring, *Nymphæas* may be grown in any part of the country with little danger of loss.



For the indoor water-garden a sheet-iron tank, well protected from rusting by paint, is best

Another Lily, which has been found admirably adapted for planting in America, is the Lotus, or *Nelumbium*. From China and Japan this sacred flower, which is so inseparably intertwined with the art and mythology of the ancient Egyptians, is imported to this country to ornament pool and water-garden. Its beautiful blossoms of soft rose color are held well above the water and continue from July till October, adding much to the charm of any garden. Hardy and vigorous, the Lotus thrives amid almost any surroundings, once it is thoroughly established. It can, however, be raised only from imported seeds, since for some unknown reason those produced by American-grown plants lack fertility.

In addition to the rose-colored exotic, there is the native American Lotus, which is sometimes known as the Water Chinquapin. Throughout July and August this plant bears magnificent pale yellow blossoms, closely resembling the

(*Continued on page* 53.)

Landscape Gardening With Bush-Hook and Pick

BY H. W. HILLYER

A YEAR ago last autumn I came into possession of a piece of land of about fourteen acres, which is situated largely on a bluff overlooking a broad portion of the Connecticut valley. At the foot of the bluff is a bit of marshy land through which trickles a brooklet fed by springs. From this marshy spot the land sweeps up through the garden to the house site on a high knoll and back into the wooded dell from which the brooklet flows.

The public road, which gives access to the bluff, and borders one side of the land, leads up through a glen and by the side of a brook under a dark hemlock grove. From this road a zigzag cart-path leads up by a steep grade to a place not far from the edge of the bluff and near to its highest point.

In time past, the top of the bluff and the steep slopes below have been covered with a growth of good timber, but a few years ago everything useful for lumber, ties or fence-posts was cleared away, and it is now covered with bushes and coppice growth from the old stumps, and a few old trees too gnarled to be worth cutting. Its varied soils, contours and elevations, and its aspects south, west and north, also give conditions suitable for the growth of a great variety of lesser plants. These blooming in succession from the time of the skunk-cabbage near the brooklet to the time of the golden-rod and asters in the meadow, rival in interest its shrubs and trees, its rocks and distant views. There are on this tract at least thirty varieties of trees, mostly common native trees, but no less suitable and beautiful on that account. Largely they are sprout growths in clumps and groves, with a few old trees too full of limbs and knots to please the woodman, but for that reason all the more full of character and beauty.



Improve your land and secure beautiful vistas by judicious cutting out of the younger growth at odd moments

Most of my time and labor have been spent in caring for a neighboring piece of land on which are growing a young orchard and the crops planted between the trees. But from time to time I have walked over this woodland tract, noting its present beauties and thinking of the means for revealing them and making them more accessible to myself and others. I also believe in the commercial value of beauty, and feel that to develop this place will increase its value by many times the value of the labor expended. As it is within reach by trolley and automobile of several good-size and prosperous towns, it will be desirable as a site for summer residences or bungalows.

A part of this tract also is planted with a young orchard, but a part of it is too steep and rough and stony for planting, and in fact, too valuable for its beauty to be used for planting. I had learned to use the bush-hook in clearing out the fence corners in the orchard and the pick in cutting a practical roadway to the barn. In my Sunday walks I saw how these tools might be used to good effect in this woodland. At odd moments and at times when the crops did not need my personal attention, I have done a little sketching with bush-hook and pick, expecting that nature will complete the picture.

My predecessor and present assistant in landscape gardening, an old white horse, has maintained several obscure paths along the easiest grades to the places of most interest to him—the old apple tree, the clearing where sweet grasses grow near the edge of the bluff, and round about through the bushes to

(*Continued on page* 46.)

Porch Pillows

THE NEED FOR DURABLE MATERIALS, STRONG DESIGN AND BRIGHT COLORS IN PILLOWS FOR THE OUTDOOR LIVING-ROOM

BY LOUISE SHRIMPTON

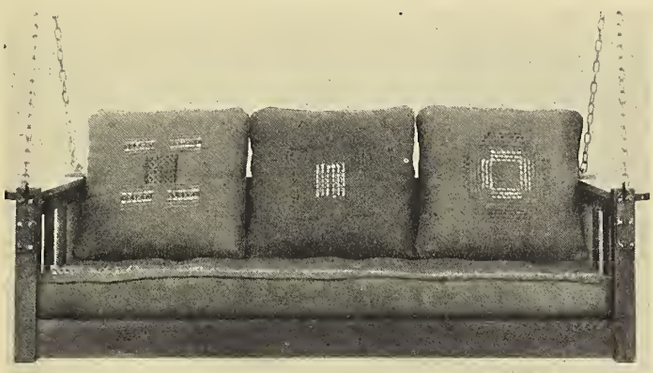


Select conventionalized flower patterns rather than naturalistic ones



Stenciling, with an embroidered outline, is used on this linen cover

THE outdoor living-room, into which the American porch has developed during the past few years, requires especial care in its furnishings. It cannot be treated like an ordinary room; a brilliant outdoor light is a very different proposition, when considering color schemes, from the shaded effects obtained indoors; the adjoining lawn or garden, with its flower beds and shrubs, is seen in connection with the porch, and the two should be planned together. Everyone has seen the porch where this precaution has not been taken, where not only porch railings but sofa pillows and cushions are of a magenta hue, while close by are growing scarlet geraniums. This is an extreme case, but the porch is frequently fitted up in style and color to harmonize with the hall or living-room of the house, and no consideration is given the subtle relationship that might exist between porch and garden. A careful study of harmony and contrast in flower beds is thought a necessity by successful planners of modern gardens. To go a step further, and to include in the garden color scheme the furnishings of the porch, usually built to overlook the garden, is the logical conclusion of an artistic scheme.



Pillows and cushion of rough canvas decorated with colored tapes go well with the dark oak swing-seat

In choosing colors it is found that a luminous outdoor atmosphere softens certain colors that would be glaring indoors, while others become much more prominent on a porch than in an indoor room. The best method of selection is to test good-size color samples for pillows and cushions, as well as for wood finishes, on the porch where they are to be used, keeping in mind the colors of flower groups planned for the garden, and subordinating the porch scheme, making it a background effect rather than a color climax. In selecting shades of green, especial care must be used, as it is easy to pick out in a shop a green that is agreeable enough indoors, but glaringly inharmonious when seen outdoors, near the modified greens of grass and shrubs.

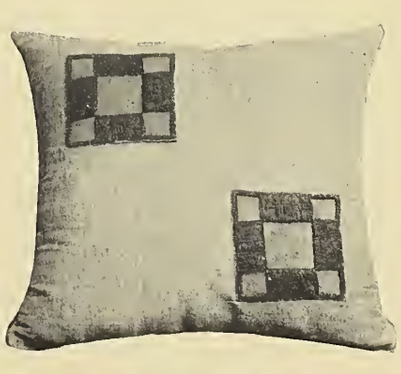


The old-fashioned rag carpet weaving adapted for a porch pillow

While occasionally deficient in color values, modern porch furnishings are almost always simple in type. The word simplicity has been exploited of late years until it is connected in some minds with a Spartan austerity of line and color in architectural detail and in house furnishings. However much some people may protest against this idea, clinging to as much luxury as they can afford in their houses, everyone admits that luxurious furnishings are out of place on a porch, where a free and easy out-of-door life is enjoyed during the warmer months. Comfort is demanded in porch furnishings, and especially in chairs and settles. Either woven furniture is used, with thin pad-like seat and back cushions; or Mission furniture, with its straight lines and sombre coloring relieved by a summer outfit of removable cushions; or if the house under consideration is Colonial in style, quaint Colonial chairs and high-backed settles, of the type once used in old farmhouses and cottages, are employed, either genuine antiques or modern reproductions, fitted out with cushions to soften any angularities of shape.

Pillows and cushions may readily be made at home, and the time and thought devoted to them are amply repaid by the increased comfort of the porch. In choosing material for covers, stuffs are selected that will stand sunlight or a few drops of rain without fading or spotting, and linens, cottons, or woollens that have a homespun appearance are usually employed. The covers are of uniform material and color, with perhaps one or two of contrasting tone to give needed accents. If of washable material, two sets of removable covers are made, for greater convenience in laundering. White linens or cottons are especially delightful in tone when flecked by sunlight or in cool shadow, and English linens, that are printed by hand in all-over patterns of delicate coloring, are charming in effect. Importers' samples of these linens can sometimes be bought at reduced prices at linen sales. Hesper cloth, a material that imitates a coarse linen weave, makes good pillow covers, and other dress goods are often used. Plain materials are sometimes decorated at home with hand-printed designs, by using the wood blocks now sold in Japanese shops. English cottons, with quaint patterns woven in the goods, are attractive as covers, though

(*Continued on page* 48.)



Appliqué decoration gives opportunity for strong color accents



A private driveway on an estate in Glencoe, Ill. Jens Jensen, landscape architect. In flat, dry locations careful "crowning," without gutters, is all that is necessary

Road Making on the Country Place

THE HOW AND THE WHY OF ROAD MAKING AND ROAD MAINTENANCE—NEW METHODS MADE NECESSARY WITH THE COMING OF THE AUTOMOBILE

BY T. E. WHITTLESEY

Photographs by Henry Fuerman and others

TWO generations ago a Scotch engineer, MacAdam by name, taught the British to build their roads with a "dry cellar and a tight roof," and his name in consequence has ever since been a part of the nomenclature of the science he founded. For sixty years MacAdam's roads represented practically the last ideal of highway builders, and even now most of our roads are built to his specifications, with a foundation of broken stone surfaced with fine stone chips and cemented together to a firm and smooth surface by the bonding power of sifting dust, wet down and rolled in.

For the private driveway a less width and a thinner wearing surface will be required than for the public highway. Eight feet is sufficient width if the driveway is short, or twelve feet where it is necessary to provide for the passing of ordinary vehicles. As to the depth of the macadam, six inches is usually considered a minimum for a highway, but four inches would suffice for a private driveway.



Oak Avenue, River Forest, Ill., an example of modern tarviated macadam

Drainage is always the first essential to be provided, yet it is far too frequently left out of the amateur road maker's calculations. If the road is to be built upon a level dry footing, shallow side gutters will, if kept clear of sand and leaves, usually suffice to drain the crowned driveway. If the location is a damp one or on a side hill, these gutters should be dug four or five feet deep and filled with coarse stone, a layer of hay or brush and a top dressing of dirt. The fibrous layer is to keep the earth from settling in among the stones and stopping the drain. If it becomes necessary to carry a drain across the road, do it by means of a concrete or sewer-pipe culvert, never with a surface gutter.

Everyone knows that a well made road should be "crowned," with its cross-section having a flat curve that drops about three-quarters of an inch to the foot from center to gutters. This crown is maintained by the use of a road scraper or a "King drag"—consisting of a pair of heavy planks that are drawn by chains fastened to

a wagon tree. One pair of the ends of these parallel planks lag behind the opposite ones, giving the scraper an angle of some forty degrees with the wagon tree. The drag is drawn along the side of the road with the lagging end towards the center, tending to throw the loose dirt towards the crown.

Sandy roads are improved by a top dressing of earth, and in some Western localities straw is also thrown down on it to make a more compact surface. With roads built largely of loam or clay, on the other hand, the addition of sand is an improvement.



A reclaimed swamp on the estate of W. J. Chalmers, Lake Geneva, Wis., where the top dressing is gravel. Jens Jensen, landscape architect

With macadam roads, which are always more desirable, a well graded and substantial foundation of an earth road, such as described, is essential. Trap rock is a universal favorite for the macadam surfacing, with granites and limestones next approaching it in value. For a four-inch depth of macadam, the lower layer may be of stones ranging from three-quarters of an inch to two inches in diameter, rolled down preferably by a very heavy roller to a depth of two inches. For the second layer, stone from an inch to an inch and a half in diameter is used, rolled to a depth of one inch, the roller working along the sides first and the middle last. A top layer of half-inch stone and dust is then put on dry, being rolled and well wet down successively until it completes the total four-inch depth. In a twelve-foot driveway this macadamizing will cost from $10 to $15 per rod, which, of course, must be added to the cost of the earth foundation.

One of the great road problems of modern times has been brought with the automobile. MacAdam was building for a traffic of vehicles weighing a ton or less and moving no faster than ten miles an hour. Let a 3000-pound motor car whirl over his carefully built driveway at thirty miles an hour, and a great cloud of his precious bonding dust goes swirling into the air and over the neighboring shrubbery.

Investigating more closely into the problem, he would learn that the driving-wheels of the car register a greater mileage on the odometer than the front ones do. The rear tires, despite their broad clinging contact and the heavy weight they carry, are constantly slipping. An emery wheel could hardly be more effective in grinding and pulverizing the brittle macadam surface. The old Scotchman himself would be quick to confess that his surfaces were not designed to resist such strains.

So progressive highway builders of to-day have thrown away much of MacAdam's teaching and have rewritten the whole science of road construction into conformity with modern demands. No longer does the builder of long driveways or public roads cement his surfaces with wet stone dust—the dust would be gone in a month. Neither does he make his surfaces hard, for a hard surface opposes just the dry brittle resistance to the abrasive wheel that it needs in order to produce powder. Coal Tar, that wonderful mother of so many commercial articles, rang-

(*Continued on page 52.*)



A private driveway in Illinois where the drainage problem is solved by blind drains with occasional grating-covered openings



A tar-treated macadam road in Massachusetts where the automobile dust had previously been a serious nuisance



A HOUSE AT WOODMERE, LONG
It has frequently been said that every bit of architecture in America is patterned after the work f an



ND: Charles Barton Keen, architect
e land; there is absolutely nothing in this American farmhouse type that is not distinctly our own



A HOUSE AT WOODMERE, LONG ISLAND: Charles Barton Keen, architect

It has frequently been said that every bit of architecture in America is patterned after the work of another land; there is absolutely nothing in this American farmhouse type that is not distinctly our own



The broad-leaved Megasea Saxifrage will supply a bold, low foliage for the edge of the border or for the rockery, with spring-blooming flower clusters



Do you know the Geum, with its small scarlet and orange flowers, blooming throughout the summer, and its almost evergreen hairy leaves?

Perennials That Should Be Better Known

FLOWERS FOR THE HARDY GARDEN THAT FOR SOME STRANGE REASON OR ANOTHER HAVE TOO LONG BEEN OVERLOOKED — LEOPARD'S BANE, GEUM, BLUE SALVIA AND OTHERS

BY H. S. ADAMS

Photographs by the author and F. A. Walter

GROWERS of flowers for the sheer pleasure of the thing are, as a rule, singularly unresponsive to not a few of the most alluring offers of the enterprising makers of catalogues. They are forever prating about wanting "new things," but they are not game when it comes to trying to pick winners of themselves. Half the time, when they see something new—that is new to them, though it may have been catalogued for a generation, or more—they take it out in seeing and don't even ask the name for further reference. This is one of the greatest of mistakes, for it may be that only the measly sum of fifteen cents stands between them and the acquisition of that very plant for their own gardens. The result of all this lack of gardening gumption is that a very considerable number of really admirable hardy perennials are by no means so well known as they should be.

For example, there is the Leopard's Bane—*Doronicum,* if you like the Latin name better. How many persons who grow flowers in gardens can hold up their hands and say they know that plant? Not many, I wager. I rarely come across it anywhere and I can name a town that never saw it at all until last year. Yet it is one of the most charming of the spring perennials—the more so as it provides a good, clear yellow note just when it is particularly welcome. *Doronicum Caucasicum* is the type; but there are named varieties, ranging from lemon to orange. The Leopard's Bane is particularly desirable for massing in the border or the larger pockets of a rockery, in either case in a naturalistic effect. The showy, rayed blossoms, sometimes more than three inches in diameter, rise gracefully from a bed of handsome, heart-shaped leaves to a height of two feet or so. May is its month, but some varieties run over into June.

Hands up again. Who knows the blue, or false, Indigo—*Baptisia australis?* Just about the same few. Early last summer, when the Leopard's Bane had about gone by, I saw a large, symmetrical, well established plant of this showy native. It was more than three feet high and above the bluish-green compound leaves were quantities of the racemes of blue flowers, resembling somewhat the lupine, though larger. And all that beauty, of genuine distinctiveness, represented an investment of just fifteen cents not many years before. Somebody, instead of crying, "Oh, dear, I never could hope to grow anything like that!" had seen a similar plant somewhere and had immediately set about taking time by the forelock.

Quite as neglected is the Globe Flower, or *Trollius,* which gives the early hardy garden an even finer yellow note than the Leopard's Bane. Like that, the Globe Flower is admirable in a small massing of clumps. Personally I prefer the deep orange Asiatic type, but the light yellow of Europe is perhaps quite as fine in its way. Globe Flowers will stand partial shade, and, whether there or in the sunshine, few garden flowers are more striking. It should be remembered when planting them that the foliage becomes unsightly after the first blooming; there is sometimes a lighter crop of blossoms in autumn.

Then who knows the Geum? There's a little plant that ought to be more welcome in the home garden. I think I would use it in the border, if only for the tufts of hairy leaves that in my garden are virtually evergreen. Scarlet and orange, and shades wavering between the two, are characteristic colors of Geum, so the plant is worth considering where a touch of such tones is needed. The note can never be strong, as the blossoms, on stalks a foot or more long, are scarcely larger than buttercups and not over-numerous. There are two types, one with rounded leaves and the other with long ones, forming a complete rosette. Scattered along or near the edge of the border, they are quite effective the season through. I have known one of the orange varieties to bloom as early as April and as late as November, but the summer months are their flowering season.

And who knows much about the lovely Saxifrages from

across the water? There are the broad-leaved ones (Megasea type) that provide a bold, though very low, foliage effect for the edge of the border, or for the rockery, not to mention larger clusters of spring flowers. The purplish, pink-flower *S. cordifolia*, var. *purpurea*, is as good as any of the half dozen varieties in the market. A white variety, *S. squarrosa*, blooms in June, later than the others. The Megasea Saxifrages will do well anywhere, but the alpine kinds prefer partial shade and good drainage and are well adapted to the rockery. Of the latter, the genuine London Pride variety (*S. umbrosa*) will prove a charming acquaintance.

Another neglected early border flower, and among the most beautiful of all, is the Primula in some of its rarer forms. The Cashmere Primrose (*Primula Cachemiriana*) is unique in contrasting lilac flowers and whitish green leaves, the combination being particularly agreeable. The later Japanese Primrose (*P. Sieboldii*) has white, pink and lilac flowers with light green foliage, and in its way is quite as beautiful. Then there is the remarkable blue Primrose (*P. acaulis cærulea*). All three are perfectly hardy, and there need be no difficulty in wintering a fourth type of Primrose (*P. auricula*). The last-named blossoms freely the second year from seed and the range of coloring is nothing short of astonishing to anyone who is familiar with the Auriculas of England.

Then there is a Larkspur that ought to be in more gardens. This is the Chinese type. Its comparatively low growth, unconventional branching habit, finely cut foliage and loose, graceful panicles of flowers make it particularly desirable for the front part of a border, where the tall larkspurs are out of the question. Two of its blue shades are unsurpassed by its more pretentious relatives, and there is a pure white that goes exceedingly well with the others. Seed planted out of doors in the spring will furnish a few autumn flowers, but it is, of course, not until the second year, and after that, that the plant takes on its real glory. The Zalil Larkspur (*Delphinium sulphureum*) has similar foliage, but is taller of habit, and is worth a better acquaintance because of its clear, light yellow flowers.



The Chinese Larkspur has a loose branching habit that serves well the front of the border

Now that the Bleeding Heart, beloved of old gardens, is coming back to its own, why not have the plumey kind (*Dicentra formosa*) also? On a small scale — it is only about a foot high —it has all the merits of the other, with the additional advantage that it blooms from spring to the end of summer and does not lose its foliage, which is handsome enough in itself to warrant a place in the garden for this plant.



Do you know the blue Pentstemon, or Beard-tongue, that forms splendid upright clumps



The Leopard's Bane is one of the most charming, though least known, of the yellow spring perennials

And, all things considered, where is there a yellow perennial of more intrinsic beauty than the low, drooping St. John's Wort (*Hypericum Moserianum*)? A well established plant in the border will give a wealth of golden flowers, like little single roses, in the summer. As it is of shrubby habit, it lends itself well to the edge of a shrubbery border.

Salvia, to most who grow flowers, means the best material for painting the home grounds, or garden, red. But there are three good blue salvias that are hardy; also a white one, the *S. argentea*, of the beautiful silvery foliage. Of the blues, *S. pratensis* should be far better known. It is not always blue, however. Sometimes the lower lip is white and the upper one purple, and occasionally there will be a distinct lilac tone.

The False Dragon-head (*Physostegia Virginiana*) I as rarely see in the home garden. Yet for a tall perennial of midsummer it is uncommonly meritorious. Sometimes it is called obedient plant. Between the delicate pink and the white there is little choice and few perennials spread so fast.

The Pentstemons or Beard-tongue, too, are seen less frequently than would be the case if more knew of them. The blue Pentstemon (*P. ovatus*) forms splendid upright clumps and, in this respect, is a refreshing contrast to the coral (*P. barbatus Torreyii*), which is admirable of color but very sprawly.

For my closing plea I add one of the bluest of blue flowers, that came to me nameless but has since been identified as Leadwort (*Plumbago larpentae* or, more properly *Ceratostigina plumbaginoides*). Its small flowers open, in little clusters, in the summer and early autumn, making the matted reddish foliage bright with bloom. The plant excels for a carpeting effect.



A quaint roof shelter of large flat tiles protects the sturdy, centuries-old oak timbering in posts and brackets



The lich stone appears here; on it the bier was rested in entering

Lich Gates as a Practical Suggestion

BY RUSSELL FISHER

IN this day of the increasing popularity of entrance gateways, to garden and grounds, there is a very practical and helpful suggestion in the old Lich gates of England. This form of entrance to a churchyard originated thirteen hundred years ago, fell out of use for a time, but seems again to be coming into its own. In England, previous to the Revolution, it was the custom for the friends of the deceased to carry the body to the churchyard, waiting at the entrance until the arrival of the officiating clergyman. For this reason the entrance gate came to be roofed over, and it nearly always sheltered a lich stone on which the bier was laid while the funeral procession halted.

Lich gates were usually built of wood, on a stone base, so there are few, if any, in existence that date back four centuries. There is much in the picturesque mass and sturdy dignified construction of these passing monuments that should serve as an inspiration for garden entrances of to-day.



Without the cross and with somewhat lighter construction this would make a modern gateway



All the sturdy, time-mellowed oak framework is put together with heavy projecting dowel pins and mortises

Window-seats for the Summer

MANY houses are built these days with windows of such a size that low hot-water or steam radiators are placed under them. Plan to have boxes made to cover them which can be set up in the summer time, and which then make effective and inexpensive window-seats. They can simply be lifted from over the radiators before the furnace fire is lighted in the fall. These are especially desirable to use in bay windows, halls, etc., and if not wanted for seats they make excellent shelf space for plants. C. K. F.

Stimulating Dahlias

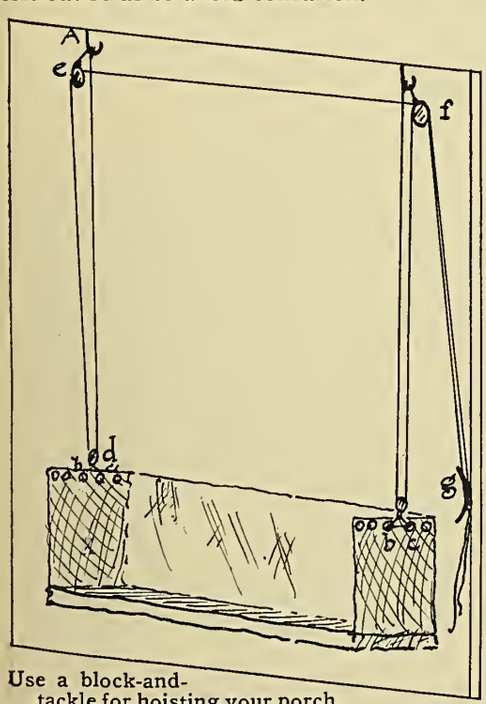
IF your Dahlias do not thrive, punch a hole in the side of pound coffee cans, near the bottom; fill with fertilizer from barn or chicken-house and sink one in the earth beside each plant. Fill the cans with water every day, which will both feed and water the roots of the plants, and you will find yourself richly rewarded with blossoms.

Maude E. S. Hymers.

To Protect Porch Swings From Rain

AS most of the swings, or bed-hammocks, used upon open porches are made of material which is greatly damaged by rain, and as they are usually too heavy to be taken indoors upon the approach of every storm, the simple device of "block and tackle" may be employed to great advantage for their protection.

The rough drawing given below shows how the tackle should be rigged. In this drawing the supporting chains have been left out so as to avoid confusion.



Use a block-and-tackle for hoisting your porch swing to the ceiling during rain-storms. The supporting chains have been omitted to show more clearly the hoisting device

INGENIOUS DEVICES

Labor-saving Schemes and Short Cuts in the House and in the Garden

To the supporting hook (*A*) in the ceiling of the porch tie one end of a ¼-inch clothes-line or sash-cord. Then with a short piece of the same cord passed through the eyelets, (*b* and *c*) in the supporting end of the swing a small awning pulley, or block, may be closely lashed to the outside of the swing. The free end of the line should then be passed through this block, a second pulley of the same size (*e*) lashed to the supporting hook (*A*), and the free end of the cord passed through this second pulley.

The same arrangement of pulleys and cord should be made on the other end of the swing, except that the ceiling pulley (*f*) should be double, having two wheels in it instead of one, so that the cord from the pulley at the other end of the swing may pass through it, thus bringing both cords down at the same end.

A cleat (*g*) fastened to the wall completes the job.

W. A. P.

A Transplanting Screen

WHEN necessary to transplant flowers late in the season or when the sun is very hot, take the largest old umbrella obtainable, open and suspend it over the middle of the bed. Adjust the hose so that a fine spray keeps the umbrella moist, and your plants will not even wilt.

M. E. S. H.

Ventilating the Cellar

I TRY to ventilate our cellar frequently, knowing how necessary this is to the health of the family. I did not think, however, that sufficient air came through the windows. Our door was of the customary folding type outside, with another door at the foot. This of course prevented my putting a swinging net door at the bottom. I made, however, a screen out of ⅞ inch by 1⅞ inch pine which just fitted in the opening when the door was wide open. Two turn-buttons secured it, one on either side. The cost was small for wire and wood, and the result—a much better aired cellar. C. K. F.

How to Soften Putty

OCCASIONALLY it is necessary to take out a window-pane or the unbroken parts of a large pane of glass that has been damaged. If putty is used to hold the glass in place it may be softened by mixing caustic alkali or carbonate of potash with an equal part of freshly-burnt lime which has been previously sprinkled with water, causing it to break up. Mix the two with water until a paste is formed which may be spread on the putty. If one application fails repeat it. To prevent the paste from drying too quickly mix it with less water and add instead some soft-soap. T. E. W.

A Home-made High-chair

FOUR rubber-tipped door bumpers, screwed to the legs of an ordinary chair increased its height, to the greater comfort of our little guest, and with the lightest expense to ourselves.

M. E. S. H.

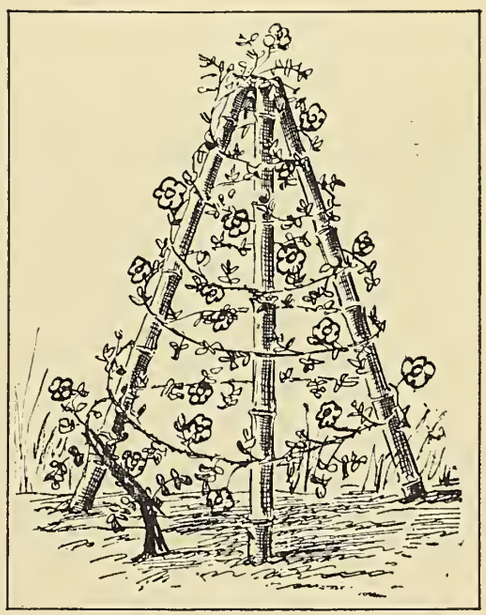
Renovating Rag Rugs

MY cottage rugs, woven of white carpet rags with a twisted border of pink, had faded to an ugly dullness. I mixed stencil colors to the original shade of pink, and went over the border, brushing it in well, and the rugs look as well as before.

M. E. S. H.

Training Frames

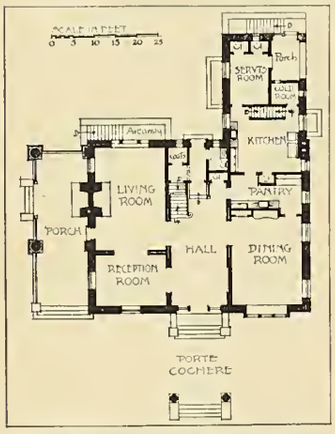
PERHAPS some of House & Garden's readers would be interested in a little bamboo arrangement I devised for training roses and vines and other plants cylindrically on the lawn and in the flower garden. I took pieces of bamboo fish-poles and pushed them equidistant from a triangle center into the sod and earth and brought the tops together, fastening them securely with copper wire. Then I trained climbing roses and other plants of similar growth around this frame, as indicated in the accompanying sketch. The result was most pleasing. D. R. M.



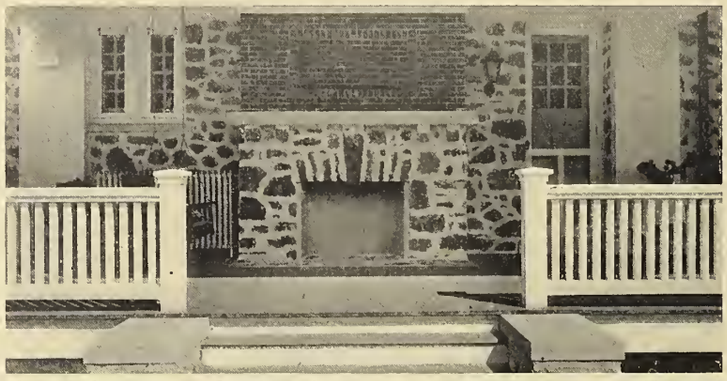
Old bamboo fish-pole sections were used upon which to train a climbing rose in a corner of the lawn



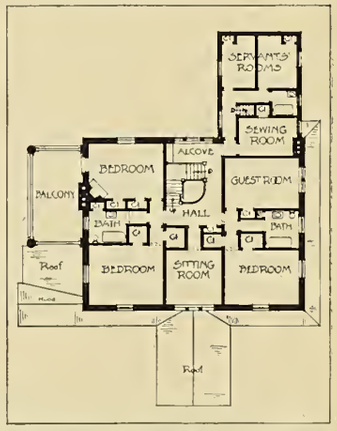
There is a valuable lesson in the way the Philadelphia architects use stonework In some of the suburbs it is practically the cheapest wall material, and most effective with broad white joints



The floor plan is of the central hall type, with service wing back of the dining-room



An outdoor stone fireplace is one of the features of Mr. Hearne's house. This part of the porch is enclosed for winter use



Thirteen closets and three baths on the second floor is an equipment to be envied



At the rear of the central hall a few steps lead down to a coat room and lavatory



A built-in sideboard flanked by a door and a china-closet makes an attractive end of the dining-room

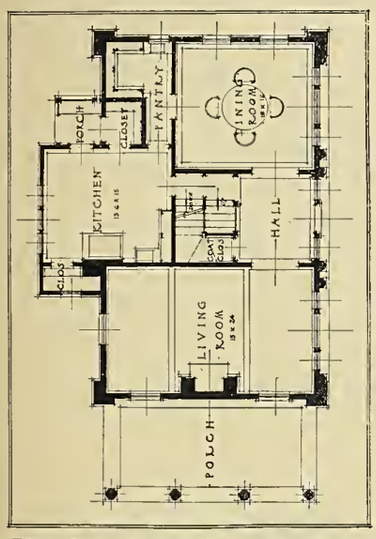
THE HOME OF MR. W. W. HEARNE, WAYNE, PA. *David Knickerbacker Boyd, architect*



Mr. Bull's house is a free adaptation of Dutch Colonial motives. One of the most charming details is the narrow trellis running around the face of the dormer windows, to support vines growing in the window-boxes



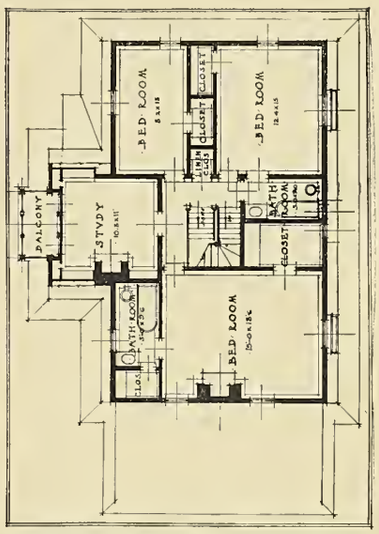
A wide porch adjoins the living-room end, its roof carrying across the end the line of the "Germantown hood"



The first floor plan. Space is gained by having but the one staircase



A fine broad vista is secured across the whole front of the house by keeping the openings wide into the hall with a window at either end of this axis



The second floor plan. A surprisingly small hall is needed with a central stair-well



The living-room finish is extremely simple, of dark stained cypress in mantel, ceiling beams and bookcases



A curtain wall of brick and frame, between the heavy stone piers, gives the house a feature that is distinctively unique

THE HOME OF MR. JEROME C. BULL, TUCKAHOE, N. Y. *Aymar Embury, II, architect*



Inside the House

Timely Suggestions and Answers to Correspondents

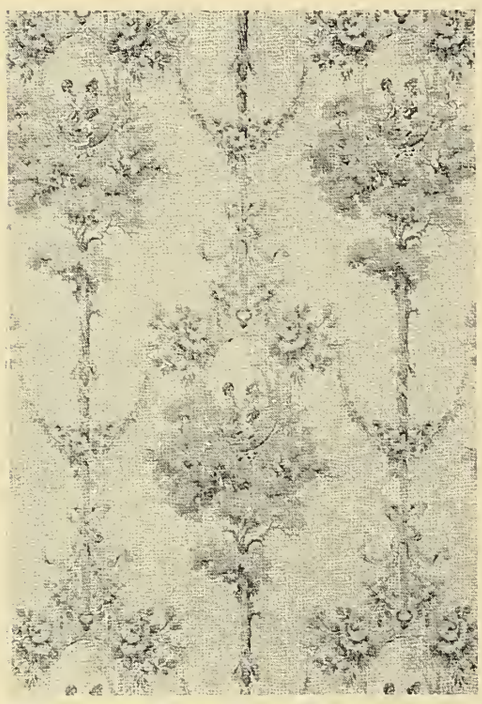


The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope

Blue and White Bedroom Curtains and Spreads

JAPANESE toweling, which comes in strips (ten towels to the strip), costing from eighty cents to a dollar and a half per strip, makes an attractive material for curtains and spreads in a blue-and-white bedroom. This toweling may be had in white ground with blue patterns, or blue ground with white patterns. Some of the prettiest material is that with grass-like pattern in deep blue against a white ground, or the sort with blue butterflies on white ground edged with a light blue border in a key-pattern. This toweling may be mounted on dark blue denim, linen or cheese-cloth to give it proper hanging thickness for curtains. I made a lovely spread for my bed by fastening a number of strips of denim together (in the fashion of Bagdads), with strips of these towels down each side and across the bottom. For my closet I made a towel laundry-bag of the same material, and also used these towels for making a dressing-table cover.

E. CAMERON



An attractive boudoir paper printed in soft pinks and greens on a rough basket-weave background

Enameled Silver Toast-Racks

ONE of the latest things in table ware is the silver toast-rack enameled in ivory color. These are being shown in one of the Fifth Avenue shops.

Table-Glass for the Country

THIS season's glassware offers many alluring patterns to the housewife seeking distinctive table-glass for her country home. There are shown Colonial shapes, reproducing the glass of Colonial times in every quality from pressed to cut. A very lovely set of sixty pieces is being shown by a New York dealer for $5.60, and is just the thing for the table of the Colonial cottage. The newest things in iridescent table-glass are quite proper for country cottage use, and many new patterns are now on the market at very low prices. Lemonade pitchers and tumblers in iridescent glass are especially attractive, and also the individual carafe-and-glass sets for chamber use.

Chinese Embroideries for Decorations

NOW that Chinese embroideries have been imported almost everywhere, and are beginning to rival Japanese work in popularity, many uses for them in household decoration are presenting themselves. The lovely embroidered skirts worn by Chinese women are so designed and cut as to allow their being used as lambrequins above Chinese silk curtains selected to match the dominant body color of the material. A very lovely pair of windows in a small parlor were decorated in this way. Two yellow silk Chinese skirts, embroidered in black and in blue, were selected of the same shades, and under the window, lambrequins were formed by taking the sides of each skirt and connecting them with a deep valance of yellow Chinese silk bordered with a three-fourths inch strip of blue above a three-fourths inch strip of black. The yellow Chinese silk curtains hung below these lambrequins were likewise finished with a strip of black and a strip of blue along the edges of the curtains and along the bottom, which came just below the sill of the windows.

Round and square pieces of Chinese embroideries are sold in the shops for mats. The square and oblong shapes in the large sizes make very attractive coverings when put appliqué on sofa pillows. They are also very appropriate when made up into small cushions for the backs of chairs. It is interesting and useful to know that the strips of Chinese embroidery offered for sale may be bleached by your cleaner and dyed any other color. Thus by bleaching and re-dying the blue embroidery of the mats mentioned can be transformed into yellow pieces or those of any other color.



A modern reproduction of the old Colonial block papers in grays, white and cream, for hall use

Decalcomania Transfers

THE old-fashioned process of transfer pictures (decalcomania) has survived to an excellent present day use, as evolved by certain ingenious designers of artistic furniture. White enamel bedroom sets, and painted furniture of almost every sort, can often be made more beautiful by the application of small Dresden flower-pattern decalcomania transfers to the chair-backs, and other furniture parts. Care should be taken in decoration of this sort not to overdo it in any way. For country homes there are many other uses to which carefully chosen decalcomania patterns can be put, decorating white enameled trays, wooden candlesticks, cupboard doors, and especially in playroom decorations. These transfers are easily procured and are very inexpensive.



A decalcomania pattern measuring 8 x 8 in. showing blue flowers with green leaves. The patterns cost $3 a dozen

The materials needed are the decalcomanias, a transfer cement and a rubber roller such as is used for rolling down photographs. The varnish-like transfer cement is applied thinly to the tranfer pattern, being allowed to dry for ten or fifteen minutes, or until it becomes tacky. Then the transfer is placed in the position desired on a smoothly finished surface and rolled down. After rolling, wet the paper and roll again. After removing the paper the surplus varnish around the transferred pattern and the gum deposits from the paper should be cleaned away with a sponge saturated with benzine. Then go over the transfer again with a soft dry cloth to take off any surplus benzine from the pattern. Allow the piece to stand for at least two or three hours before coating finally with varnish.



This pattern in violets would make an attractive one for white enameled furniture in a bedroom. $1.50 a dozen

T. S.

The Pantry Draining Board

IF possible specify your butler's pantry sink board to be made in one piece. I know it is difficult to get material wide enough, but where two boards are joined in places where water is sure to wet them they are almost certain to spread apart, and then dirt, etc., gets into the crack, and is very difficult to get out. The ordinary maid simply will not take the trouble to do so, so an eye-sore is the result. It is an excellent plan not to finish this board with varnish, but simply to leave it bare, so that it can be carefully washed at frequent intervals. Where the sink fits underneath it there should be plenty of putty along the joints to prevent the water from slopping out between board and sink when the dishes are being washed. C. K. F.



A design of poppies in natural colors measures 3¼ x 12¼ in. and costs $1.50 a dozen

To Save Radiator Space

EVERY inch of floor space is required as a rule in halls, and especially in bathrooms, and a great help towards making this possible is to be found in the "wall radiators," which can be purchased these days and which are suspended from the wall instead of on the floor as is usual with one of the ordinary kind. Of course they are of a different shape, but they are symmetrical and should have an extensive use in places where floor space is at a premium. C. K. F.

For Hanging Burlap

AN excellent paste for hanging burlap, which of course has enough weight to need a strong adhesive, should consist of 1 lb. of good glue dissolved in 2 gals. of water, into which put enough paste powder to make it stiff. Then add to the still warm paste 2 tablespoonfuls of turpentine or Canada balsam, and stir well. The paste powder consists of 84 parts of wheat flour or starch, 8 parts of caustic soda and 8 parts of sulphate of ammonia. All parts must be weighed. P. T. B.

German Plant Baskets

THE flower and fruit baskets, shown in the illustrations, are the latest things of the sort from Europe, and may now be procured in this country. They are of light metal, enameled in white and come in many sizes and patterns. They are very lovely for holding potted plants, for fruit, as jardiniere covers, etc., and lend a crisp note to a room's decoration. The square forms (about the size of a strawberry-box), are especially attractive when several are placed on a window-sill and filled with English Daisies, ferns or other plants.

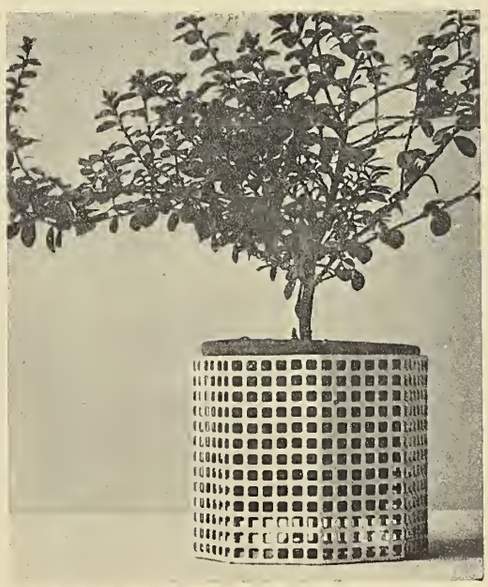


These white enameled metal flower-holders are the latest thing from Munich

K. G. C.

Cleaning Japanese Doilies

THE delicate white painted Japanese fibre table doilies, which have become one of the novelties of the year, confront the housewife with the problem of cleaning them, as they cannot be washed and ironed. However, they may be dry cleaned, as the pigment used in their decoration permits this process.



There are many shapes, among which is this ten-sided one to hold potted plants

Garden Suggestions and Queries



Edited By Gardner Teall

The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired, please enclose a self-addressed stamped envelope.

July In the Garden

THIS is a good time to study up the subject of varieties of Dahlias and of Peonies, although planting them will be a later operation. It is always well to have a little foreknowledge of a subject handy against the time of having to use it. Indeed every lover of plants should go about the garden with note-book in hand for jotting down memoranda for next season's planting use. There will be many lovely varieties new, perhaps, to him in his neighbors' gardens, which he will forget all about if he does not have recourse to some such method of a permanent reminder of what he would like to have in his own garden another season.

AS soon as some of the very early crops —lettuce, radishes and the like are out of the way, clear off and fork up the soil that bedded them, and lighten it, if the earth has become heavy, with leaf-mold and sand, covering the new bed with a two-inch layer of sifted soil. Seeds of hardy Poppies and other perennials, and biennials may then be sown. As soon as the plants reach the early budding stage they must be thinned out to give each remaining seedling plenty of room for growth. Then when frost-time approaches the plants may be covered with a mulch of coarse stable litter.

JAPANESE Hop, Morning Glory, Poppy, Portulaca, Calendula and Nicotiana are annuals that will resow themselves, a fact that should be borne in mind when beginning to plan for fall garden operations.

One way of keeping moist the soil around growing plants during times of drought is to spread freshly cut lawn grass around the base of each plant.

As fast as you find suckers forming on fruit trees remove them at once.

If you cut all the faded blossoms from your Pansy bed and give the plants liquid manure every week they will continue to produce lovely flowers all summer.

Be on the watch for ripening wild-flower seeds. They may be planted in light, rich loamy earth later.

Keep Sweet Peas, Marigolds and other flowering annuals picked, for their plants will soon cease to bloom if allowed to go to seed.

You may have dwarf Asters for late bloom in window boxes for the autumn if seed of these are sown now.

Harvest early vegetables and rework and replant soil for late crops.

Plant Artichokes during the middle of the month.

Keep your flowering plants such as Chrysanthemums, Cosmos and Dahlias to a compact bushy growth by "pinching."



Petunias may now be lifted and transplanted to fill borders along informal paths

Evergreen Porte Cochère Screen

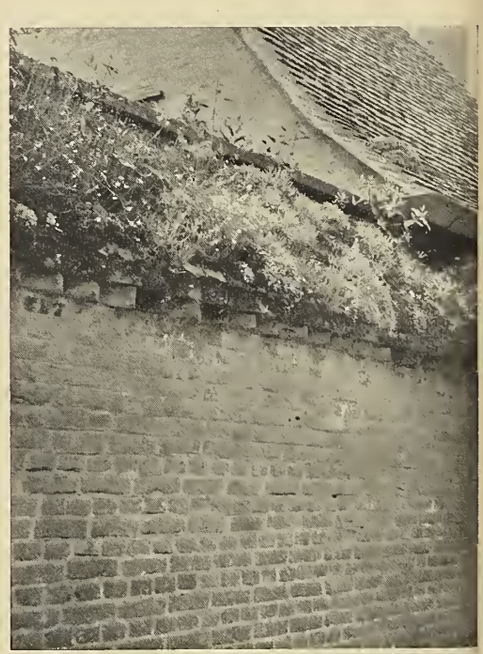
WE have an oval grass bed extending directly from the wall of our porte-cochère into the driveway. We should like some suggestion for shrubbery there.

L. S.

Try grouping plants of *Thuya occidentalis,* var. *globosa* around a specimen of *Retinispora squarrosa* in the center. It will make an effective permanent setting against the outer side of the porte-cochère.

Porch Vines for North Exposure

IT is sometimes difficult to find vines that thrive when planted in a northern exposure to cover porch pillars. Therefore the following species are recommended as solving the problem of a suitable porch plant in such positions: English Ivy (*Hedera Helix*), Hop (*Humulus Lupulus*), Thorn (*Crataegus Lelondi*), Honeysuckle (*Lonicera Japonica* var. *Halliana,* and also (*Adlumia cirrhosa*), and Clematis, (*Clematis Virginiana*).



A brick stable yard enclosure has been made attractive as here shown by wall-gardening



This shows what planting will do. It is the only garden spot for miles around near Maricopa in the Arizona desert

Wall-Planting

MANY gardens, especially those in the country, are often near, or bounded on at least one side by stone walls. Attractive wall-planting has, therefore, become an important consideration in gardening, especially with amateurs. There are many devices by which wall-gardening is facilitated, such as the fastening of "pockets," pots, etc., against the side of walls, in-setting alcove-like boxes, and again planting in crevices. SUNNY WALLS may be made beautiful with Lobelia, Ivy-leaved Pelargonium, Petunias, Heliotrope and *Tropæolum Lobii,* to mention a few sun-loving plants. In watering any plants especially exposed to the sun, use lukewarm water instead of chilling them with cold douches. SHADED WALLS will be the place for ferns, Begonias, Saxifrage (*S. sarmentosa*), trailing Campanula (*fragilis garganica*), *Lysimachia Nummularia,* etc., while at least two roses, the lovely "Gloire de Dijon" and the "William Allen Richardson" will thrive on the shaded wall, east or west, if not exposed to high and cold winds. It is worth while turning your attention to the matter of plants for your wall-gardens, for the subject is more than a passing fad, and wall-gardening ought everywhere to be encouraged.

Plant-Leaves Turning Brown

LAST season we had more or less trouble in our garden with Phlox and certain other plants, the leaves of which turned brown and began dying from the base of the plants up, although the blossoms looked fairly well. I could not seem to find out what was the trouble and this year I would like to know what to do in time to prevent a recurrence of this sort.

Undoubtedly there is something wrong with the soil in which the plants you describe are grown. Try sprinkling a little lime around the roots, pricking it into the soil slightly. Should this fail plants may be watered now and then with a solution of one ounce of sulphate of iron to a gallon of water.

Garden Labels

A NEAT home garden is made much more interesting when the various plants, especially those that may be uncommon, or new in variety, are labelled with the common name, the botanical name and the variety. Labels for this purpose may be obtained from any dealer in garden supplies. They are to be had in a variety of forms, both wood and metal, for stake-driving, or for attaching loose. One of the most satisfactory forms of labels is that of the stake-label, a label attached to a thin wooden or metal rod, permitting the plant-name to be read without having to stoop over to see it.

AS Dahlias produce their best blossoms in August it is well, if buds appear in July, to pinch them off when starting. This will enable the Dahlia plants to perfect their blossoms later.

Border Plants for a Lake Shore

WHAT plants do you suggest for beautifying the border of a little lake on which our country home ground touches? I have planted Iris, the blue variety, and would like to experiment further this season and next. M. L. R.

Sweet Flag (*Acorus Calamus*), and the variegated form (*A. gramineus* var. *variegatus*) will be good additions for foliage. Then the rose-colored Milkweed (*Asclepias incarnata*), Purple Loosestrife (*Lythrum Salicaria*), Yellow Flag (*Iris Pseudacorus*), Swamp Pink (*Helonias bullata*), Swamp Mallow (*Hibiscus Moscheutos*), Swamp Aster (*A. prenanthorides*), are suggested for color, and also the low-growing Marsh Marigold (*Caltha palustris*). These plants may be obtained from nurseries that make a specialty of aquatic stock for all situations.



Beds of Portulaca withstand sun and drought and may be of indifferent soil

Portulaca for Dry Gardens

THE gem-like brilliancy of the little flowers of the Portulaca is not surpassed by any other annual of low growth. Unfortunately, popular as it was in the gardens of our great-grandmothers, we seldom see Portulaca in the gardens of to-day. And yet there is scarcely a better dry-weather plant for flat bedding, carpeting, and to fill out gaps in walls and for rockwork in general. Its foliage is succulent and a soft green, while the red, white, yellow, and pink flowers, like miniature Wild Roses, produce a wealth of gorgeous bloom. It is a good plant to sow in July, for its seed does not germinate until hot weather. Indeed, ignorance of this fact has often led garden beginners to believe it was not coming up at all. It can be transplanted in full flower.



This is the way an up-to-date vegetable garden should look, no matter how small a plot is given to it. The kitchen-garden should always be as neat as the flower-garden



The Process of Layering

THE beginner quite naturally looks upon seed as the origin of plant life —and it of course is. But Nature does not limit herself to seed alone for plant propagation; indeed she behaves with some things as if she expected almost their every effort in the struggle for existence to be thwarted. These are the things which we commonly speak of as spreading from the roots or from suckers and stolons; and it is this determination in every bit of branch or root to live and grow which makes the process known as layering possible. This is the simplest means other than sowing seed at the gardener's disposal for increasing the numbers of any given specimen; and being a perfectly natural method of reproduction the most inexperienced are practically certain of success with it.

PROPAGATING TRUE TO TYPE

It shares in two advantages, too, along with propagation by cuttings and by grafting, over seedage. The first is the certainty of its always preserving the identity of a species or a variety; seedlings do not always "run true," but play curious pranks sometimes, strongly suggestive of those unruly human offspring in whom litle resemblance to either parent or any known ancestor can be traced—those profligates or geniuses, as the case may be, who startle their relations and sometimes stir the world.

This does not happen commonly, to be sure, with the plants ordinarily dwelling in a garden, but there are innumerable things with which it does happen occasionally—usually highly bred varieties—and some with which it invariably occurs and which therefore positively cannot be actually reproduced from seed.

The second advantage which plants produced by layering have is a curious anomaly of youth and maturity combined —for a plant produced by layering is as old as the parent plant in one sense, yet as young as its own newly formed roots and independent life in another. And in this combination there seems to dwell all the lusty vigor of youthful growth and the luxuriant productiveness of maturity.

An absurd snowball (*Viburnum opulus, sterilis*), not more than eight inches high, which I once saw growing in a botanic nursery and proudly bearing two enormous trusses of the familiar, closely packed tiny blossoms, brought this fact home as nothing before it ever had, for ordinarily a plant that size would be only a seedling of a year's growth, at least two or three years removed from even the most precocious attempt at producing blossoms.

FAMILIAR EXAMPLES

Nature makes use of the process of layering in many species. The sweet trailing arbutus of the woods is one example, the noxious poison ivy is another; the strawberry of garden and field, the tomato and the grape or berry canes lying along the ground are more familiar ones perhaps, the former indeed being regular walking plants, journeying along from season to season by means of their "runners," which creep out and root to form new plants. The grape or berry canes root at the nodes of the stems without any especial appendage from which roots descend.

The operation depends of course on the tendency of plants to produce roots from what is called the "cambium zone," or layer, of their stems—that is, the layer of tender tissue between their bark and the wood, along which the nutritive juices flow. And as all roots are produced by stems ordinarily—not stems by roots—this tendency is not in the least remarkable, though it may seem so from our habit of putting the cart before the horse and thinking of the roots as giving rise to stems. Given half a chance most stems will strike root—layering is the "half a chance."

Anywhere along a stem a root may appear, but the most favorable place to invite such appearance is at the nodes, just as at this point growth of a branch above ground may be most confidently expected.

TWO BLADES WHERE ONE GREW

Young branches are chosen usually because they are more pliable and easily bent down and they may be removed from the parent plant when they have rooted, without affecting it. The season of greatest activity is most favorable to the speedy rooting of layered stems, so of course spring or early summer is to be chosen for the work.

There are, generally speaking, four methods or forms of layering, though some differences in detail bring the number to double this—but they are all modifications of or developments of the one idea, which is to cover a node in a stem with earth.

Roots tend eternally away from the light and towards moisture, hence they must have earth to bury themselves, where the one is excluded and the other conserved. The little pile of earth over a stem is all the encouragement they need and the activity commences usually at once.

To "layer" a vine or more or less prostrate growing shrub, lay a branch or cane of the previous season's growth—unless otherwise specified—down along a shallow trench and cover it at intervals of four or five inches, over a node, leaving a node or two between each covered space so that shoots may rise as well as roots descend. When these shoots have made a good start fill in the uncovered spaces up to and around them, until they have the appearance of separate little plants growing from the ground, but do not sever them from the parent plant until late fall or in the spring. The time of course depends on when the branch is laid down and also upon the plant's ability to root quickly. Some things must be left undisturbed much longer than others.

Serpentine layering is advocated by many, as it is supposed to induce a more even flow of sap and therefore a correspondingly even distribution of roots along the layered stem. It is the same as the simple layering just described except that the stem is bent above the ground at the uncovered spaces, while the portions to be covered are curved down beneath it, the "serpentine" form being repeated to the end of the branch where the tip finally is turned down into the earth. As the tendency of sap is to flow to the end of branches and make there the strongest growth, it is not unlikely that there is an advantage in thus intercepting it by curves, though some do not think it worth while. Quick growing vines seem to respond to it very satisfactorily, however; and it is worth trying on the season's growth of a Clematis or Wistaria.

A single plant of Honeysuckle, or almost any hardy vine, may be carried the length of a wall or fence by simply burying each season's longest branches either in the serpentine layer or the simple form, and going on each season from where the last left off. In such a situation the plants springing from the layered sections do not need to be severed and transplanted for they are already in the situation where they are wanted.

LAYERING SHRUBS AND TREES

With shrubs or trees branches must of course be bent down to reach the earth. Usually they are held in place by a forked stick driven firmly over them; then the end of the branch is turned up abruptly so that the tip stands erect out of the ground where it is held by tying it to a stake. The bark will be ruptured by the sharp bend underground, and this is usually enough of an obstruction in the flow of nutriment to induce roots to put forth in search of more; but lest it should not be, a cleft may be made in the branch, near a node, *from below up* and not through more than a third of the total thickness. Sometimes a ring of bark is removed entirely around the stem, but this is not necessary ordinarily. It is well to do it, however, with plants having exceptionally hard, thick bark.

(*Continued on page* 51.)

Tarvia

Preserves Roads
Prevents Dust~



500,000 Gallons of Tarvia for Brooklyn Borough, Greater New York

The above photograph shows Cropsey Avenue, Brooklyn, where the first experimental tarvia work in Greater New York was done several years ago.

The results were so satisfactory that the authorities have been using more and more Tarvia each year, culminating in the huge 1910 order for 500,000 gallons.

Tarvia solves the vexing problems of road maintenance on suburb, state and county roads where the development of property does not justify brick, sheet asphalt or wood block pavement, yet where the traffic is too heavy for ordinary macadam.

Formerly there has been no middle ground, and the macadam was either maintained at great expense or allowed to rapidly disintegrate.

Tarviating solves the problem.

It gives to macadam a slight plasticity so that it does not break up even under automobile traffic.

The surface is clean, smooth, durable and dustless.

Tarvia greatly extends the life of the macadam and reduces maintenance costs so materially that frequently the entire expense of the treatment is saved.

Our illustrated booklet just issued, entitled "Good Roads—How to Build, Preserve and Make Them Dustless," will be mailed free on request to nearest office.

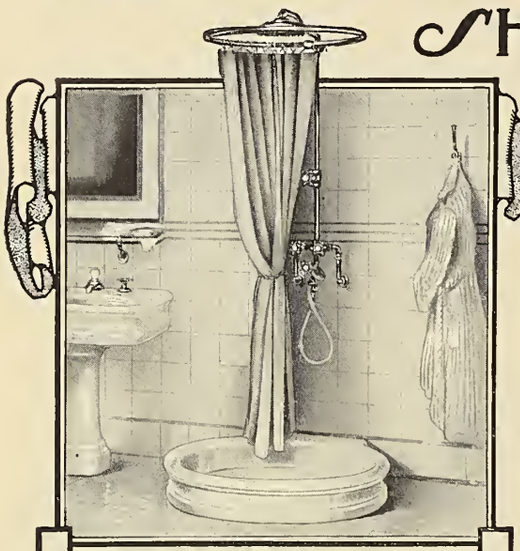
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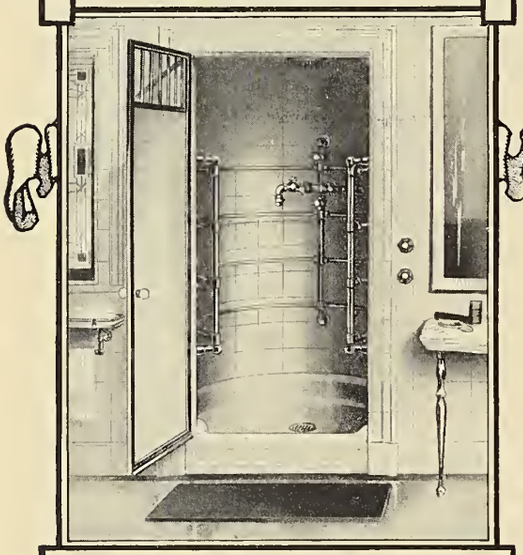
TRADE B MARK

MOTT'S PLUMBING

SHOWER BATHS



Shower with Receptor



Needle Bath in Recess With Glass Door

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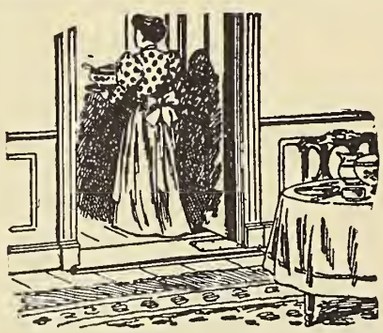
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Landscape Gardening with Bush-Hook and Pick

(*Continued from page* 28.)

the larger pasture and spring below. He now aids in keeping the paths open and the bushes near them within modest bounds and gives a spot of light to many of our landscape pictures. Some of his paths have now been widened by removing intruding bushes and the less worthy young trees. At the end of the cart-path, a turn-around for teams was made by cutting through a mass of Golden-rod and Sumach, leaving, however, an effective border of gold and crimson. From here a path was made meandering to follow lines of least resistance out to the edge of the bluff, from which a broad view of village and valley can be seen. At a turn in the path a small White Birch log was thrown down. Anyone using the path must here pay attention to his footing and for a moment forgets to look ahead. When the obstruction is passed, he looks up and has a pleasant surprise in the picture of the valley church-spire and valley, now seen under the old Hemlocks at the edge of the bluff and framed in by the bushes at the sides of the pathway.

In picking flowers, one way of making an effective bouquet is to gather into the hand, picking one color by itself and then another. In this way one gets effective masses, but the different colors are not sharply separated and blend more or less, giving the bouquet unity in spite of the variety of color it contains. On the same principle, this piece of woodland is being developed. In one place, there was a grove of Pines, some old and full of character, some young and developing a soft beauty of their own out in full sunshine, and others spindling and crowded, while all were obscured by growths of Cedars and other saplings of no especial value. Enough of these last were removed to reveal the Pines as a unit and enough of the Pine saplings cut out to give the others a better chance for growth. The outlying Pines prevent any suggestion of a solid block of trees and lead off to blend the Pine grove with the Cedars and Junipers, which are characteristic trees of a neighboring region.

In another place, Oaks in a family group showed their glittering foliage, dark green in summer, and red-brown in autumn. They were obscured by clumps of small Birches. The bush-hook soon made poles and brush of these, and now the Oaks can in part develop branches clear to the ground and will show as a warm spot in the autumn landscape and make a background from certain points of view for the white stems of the larger Birches, which form a grove near-by.

Stakes were needed to aid in the planting of the fruit trees in the orchard, and the smooth round stems of the Birches were very attractive for the purpose. Instead, however, of making a clean sweep of whole clumps, the smaller sprouts were

taken from each clump, and from the rest the dead twigs were quickly removed with the bush-hook as high as it would reach. The stems, which were before nearly concealed by the twigs and small sprouts, were in that way brought out in full whiteness to contrast sharply with the Oaks and Hemlocks not far away.

At one place there is near the cliff a fairly level bench of land, which was covered with bushes and Cedars mixed with a few larger trees. Above the bench is the steep slope on which the Pines are growing. The lower level bench has now been cleared of nearly all of its tree growth, giving a place for picnics or later, perhaps, for tennis-court and garden. In this way the Pines on the slope are revealed and a comfortable and spacious resting place provided for those roaming over the tract.

On the upper terraces are two old Hemlocks whose branches drooping to the ground made an arbor, shady at all times, but with no outlook and somewhat breathless. Cutting out a hanging branch and a few small trees let in the air and gave a narrow outlook upon the level bench below and out to the distant valley and white farmhouse still farther down.

The point on the edge of the bluff, which juts out farthest into the valley and from which now the broadest view can be obtained, was entirely covered with a growth of small Poplars of very little value. A few hours' work with the bush-hook reduced them to brush and sticks for the fireplace and revealed a panorama extending from north through west to south, and commanding village, valley, distant hills and a mountain in a neighboring state. A few hours more of work with bush-hook and pick developed an easy descent from this clearing to the terrace below and opened a vista framing in a picture of a near-by mountain showing itself over the Hemlocks by the brook.

In the lower part of the tract and nearer home, some things have been done in the way of improvement. The woodland paths leading from the pasture to the spring are pleasant places but not easy to reach from the house. To reach them it was necessary to leap the brooklet and then go somewhat roundabout. In the edge of the woods in the dell there was an old stone wall of round boulders. By moving a cartload or two of these and hauling a little clay, a curved dam, or causeway, was built across the stream. The ferns have already taken possession of parts of this and blended it with the wodland. One can now cross with dry feet and in a dignified manner to reach the paths beyond. The dam is bordered on one side by the little pool above it, and one may have the unusual pleasure of seeing wild Cinnamon Fern, Red Osiers, Golden Willows, Arrowhead and other bog plants close at hand while keeping his shoes dry. One may also hope sometime to see wild Azalia and Cardinal-Flower growing here in congenial soil and looking at home, although transplanted from

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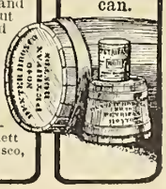
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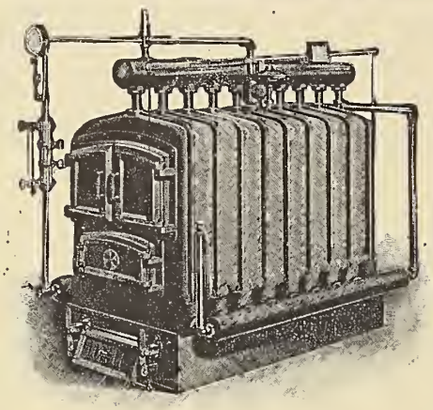
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a neighbor's meadow. Cutting out a few intruding bushes in the old paths improved them greatly, and newly made paths now lead from the pool through the region where the great masses of Maidenhair and interrupted fern luxuriate under the rocks on the north side of the hill, to the spring and the great grape-vine near the fence.

The Spice-bush is so beautiful a shrub that it should be more largely used. In early spring its gray twigs and branches cover themselves with a yellow haze of blossoms, followed by glossy dark green leaves and berries which turn to bright scarlet. The whole bush, bark, leaves and berries is pungent with a spicy odor. A long path bordered with them is very attractive, and it would seem as if they might serve a useful purpose in planting, especially as they grow well under the edge of a tree plantation.

One of the great pleasures in taking possession of a place like this is the continual succession of discoveries which may be made: the Laurel on the hillside, a Fir or Larch, which has seeded in from a neighboring "place," or the fact that the Columbines on the cliff are connected with those we know down near the bars by a straggling ragged ribbon of others all down the rugged hillside, where we never go except when our sluggish Sunday blood needs a little stirring.

The little Beech tree discovered down near the path may be our pride some day if we will give it room and sun, and the little White Pine, which looks so well in spring, that we call it a treasure as it shows fresh and green against the gray of the edge of the woods, must be attended to, if we do not wish it smothered by the brush that makes its location a question in summer.

Working in these ways, we hope to make the labor of a few spare hours or leisure days with these humble tools, develop into greater unity and effectiveness the beauties which nature has so freely given and add to the financial value more than enough to offset the little time taken from the labors of the farm and orchard.

Porch Pillows

(*Continued from page 29.*)

so thin as to require lining. Oriental cotton stuffs, with Batik decoration, are interesting and inexpensive, but difficult to procure, as Turkish or Armenian dealers prefer to import embroidered shirt waists rather than the more artistic products of their countrymen. Russian crash is suitable for outdoor use, and decorations in stencil are appropriate, applied with a home-made or Japanese stencil. Crash toweling in blue or red and white squares, is sometimes used for covers, with blue or red embroidery covering some of the squares, and used to tack the narrow strips together. Another material borrowed from the culinary department of the house is the German dish-cloth. Of heavy hand-woven cotton, creamy in color,

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the dish-cloths are decorated with peasant embroidery and their real vocation is unsuspected. Arras cloth is harmonious and agreeable in coloring but must be kept out of the sun if used for pillows, as it fades in a bright light. Appliqué decoration is suitable for this material, sometimes called Craftsman or Handcraft canvas. Monk's cloth, with its loose weave and heavy texture, is effective, and is decorated by weaving brightly colored tapes in and out through its meshes to form a primitive Indian-like design.

For seat cushions, to be used on porch steps, woven raffia is a dust proof covering. The ends of the grass are left to form a fringe at the edges.

The old-fashioned rag carpet method of making old goods into new is often adopted for pillow covers, but new goods are usually employed. While the weaving is done by a professional worker, the cutting and sewing of strips is done at home.

Simple decorations, easily executed, are most satisfactory for porch use. If flower designs are used, they should be of extremely conventional character, as realistic forms may come into close competition with nature, to their disadvantage. The materials used are inexpensive. Mercerized cotton is employed for embroideries. Appliqué is done with scraps of material, and the use of Japanese stencils or wood blocks means only a trifling outlay.

As helps to the comfort of the modern porch, and adjuncts to a garden scheme, cushions and pillows play a small but important part in the outdoor life of the American family.



Book Reviews

[*The Publishers of House and Garden will be glad to furnish any books desired by subscribers on receipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.*]

Gardens Old and New. Edited by W. Avray Tipping, M. A. Sumptuously illustrated. Cloth, gilt top, Crown folio. New York: Charles Scribner's Sons, Importers. $12 net.

The object of this magnificently illustrated volume is to depict the many-sided character of old and modern gardenage, and to indicate the possibilities that lie before possessors and planners of gardens.

Soil Fertility and Permanent Agriculture. By Cyril G. Hopkins, Ph.D. Illustrated. Cloth, 8vo, 653 pp. Boston and New York: Ginn and Company. $2.75.

Professor Hopkins's book is written primarily for American landowners, who must either think and plan for the preservation of the land or allow its more extended ruin, and secondarily for other students of agriculture and economics, whether in the lecture-room and science laboratory.

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Cleveland, Ohio, January 8th, 1908

Mr. E. Herman,
York, Penn.,
Dear Sir:—

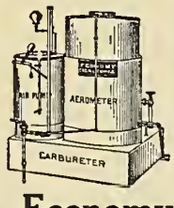
Replying to your letter of the 14th instant, I have used a great deal of Thistle-ine. I dissolve it and use it according to directions on the can. I use a syringe and after pulling up a Canada thistle, partially fill the hole with the liquid, or spray the liquid over the thistle. I have killed thousands of them and have never had any trouble, and have repeatedly examined them some time after spraying with the liquid. I have never yet found a live Canada thistle after being treated in this way. I cannot understand why you should have any trouble. I do not believe I have ever made application more than once to the same thistle.

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tory or in the business and social world. Who, for instance, is not vitally interested in the fact that the United States is now exporting, every year, for the comparatively paltry sum of five million dollars, a quantity of our most limited plant-food material which, if retained and used upon our own soils, would be worth a thousand million dollars to our children in the next generation of Americans?

The Ideal Garden. By H. H. Thomas. Illustrated with 16 colored plates and 96 half-tones. Cloth, 16mo, gilt tops. Stamped in colors. 276 pp. London and New York: Cassell and Company, Ltd. $2 net.

This book aims to show how a fabric may be raised that shall be worthy of the gardener's conception. Six months' work in the outdoor garden is passed in review, and an explanation is given of those practical details that seem chiefly to mystify the amateur. American garden lovers will find the pages of this handsome book containing much helpful suggestion.

Dogs and All About Them. By Robert Leighton. Illustrated. Color frontispiece. Cloth, 16mo, 344 pp. London and New York: Cassell and Company, Ltd.

A concise and practical hand-book on matters canine by a recognized English authority on the subject, and author of a previous work, "New Book of the Dog," whose expense has put it beyond the reach of those who will welcome this less costly volume.

Swimming. By Edwin Tenney Brewster. Illustrated. Cloth, 8vo, 95 pp. Boston and New York: Houghton Mifflin Co. $1 net.

A helpful little hand-book of the whole art of swimming, treating adequately of speed-strokes and other matters not alone addressed to ambitious and muscular youth which has no fear of the water.

Seekers in Sicily. By Elizabeth Bisland and Anne Hoyt. Illustrated. Cloth, 12mo, 282 pp. New York: John Lane Company. $1.50 net.

This is one of the most entertaining books that has ever been written about Sicily. Wit enlivens almost every page, and no humorous incident escapes the authors. Few books convey information with so bright a spirit. It is an ideal "steamer book."

Fungous Diseases of Plants. By Benjamin Minge Duggart. Illustrated. Cloth, 8vo, 508 pp. Boston and New York: Ginn & Co. $2.00.

Professor Duggar's book is a substantial work of reference, presenting scientific information in an available form for those broadly interested in plant production or country-life.

Country Neighbors. By Alice Brown. Cloth, 12mo, 361 pp. Boston and New York: Houghton Mifflin Co. $1.20 net.

Lovers of Miss Brown's other stories of New England life will find this new collection written in the same delightful vein.

A Holiday With the Birds. By Jeanette Marks and Julia Moody. Illustrations by Chester A. Reed. Frontispiece in Color. Cloth, 16mo, 211 pp. New York: Harper & Brothers. 75 cents net.

This is the story of three children who go swimming, picknicking, berrying, sailing, motor-boating, breakfasting out-of-doors, and on all such jolly romps, on which occasions they see the birds and learn their habits with the help their elders give them. It is a good way to present nature-study to a child.

Greek Lands and Letters. By F. G. and A. C. E. Allinson. Illustrated. Cloth, 8vo, pp. Boston: Moughton Mifflin Co. $2.50 net.

With this book in hand there would scarcely be a spot in all Greece where the traveler would not know just how he ought to feel and why, for the entertaining writers have presented in this volume matter of the greatest interest to the stay-at-homes as well as to the have-been-theres.

Mr. Carteret and Others. By David Gray. Illustrated. Cloth, 16mo, 218 pp. New York: The Century Co. $1 net.

Here is a new book of "Gallops" stories by David Gray, and like the author's previous book, they touch on sport of various kinds. Mr. Gray's characters are delightful creations.

The Process of Layering

(*Continued from page* 44)

Stool or mound layers requires a little longer time, as they must have due preparation. The shrub from which new plants are to be produced is pruned back severely in the spring—"headed in" to nothing but low, short stubs, to induce a free growth of sprouts. When these strong young shoots are well grown—usually by the middle of summer—a mound of earth is piled entirely over the old plant and brought up some distance on the stems of the young shoots. This induces them to root freely, and by another spring they are ready to be dug up, separated and planted as individuals.

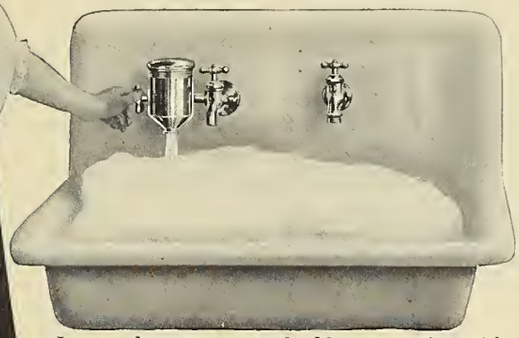
Air layering is simply an adaptation of the process to branches which, for one reason or another, cannot be bent down to the ground. It consists in applying earth to a stem that has been cleft as already described, or girdled, by means of a divided pot holding earth clasped around it and held in place by binding. Sphagnum moss is wrapped around the whole to retain moisture, and the pot is supported in its unnatural position by a stand of stakes, if the work is being done out-of-doors. Inside in a conservatory or greenhouse, where the air is constantly moist, a paper pot enclosing the sphagnum alone may be used.

Tip layering is exactly what the name implies—the laying down of a tip alone which, bent to the earth, is buried for a



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You simply turn the faucet and The RICHMOND Suds-Maker delivers thick, hot suds. It does not in any way interfere with the hot water faucet and can be easily attached to it. It gives you instead, **two** faucets—one for clean, hot water—the other for thick, hot suds.



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Just send your name and address together with the name and address of your local plumber and we will forward by express prepaid one RICHMOND Suds-Maker. Use it ten days—then if you think you can spare it, return it at our expense. This is your chance to learn about the greatest convenience, money and time saver you can install in your kitchen. Write today.

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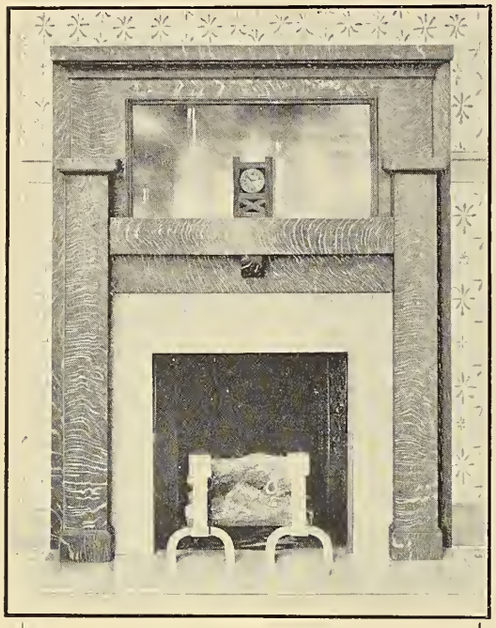


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few inches. Branches which will not bend enough to be forked down and turned back up, may sometimes be rooted by tip layering, and thus save a resort to the more troublesome air layering.

Now is the time to do this work, and a few of those common shrubs which respond most readily to this process and are therefore the best for the beginner to work with, are listed below. The method to be followed with each is practically the same; three to four inches is deep enough to cover the stems in all cases:

Calycanthus — Carolina all-spice or sweet shrub: Simple layering; put down in summer, sever in late autumn.

Daphne—Garland flower: Simple layering; put down in summer, do not sever 'till following spring.

Forsythia: Simple, serpentine or tip; put down in summer, sever late autumn; tips will root where they strike the ground.

Philadelphus—Syringa: Simple layering; put down in summer, sever in late autumn.

Ribes—Flowering currant: Mound layering according to directions; sever in following spring.

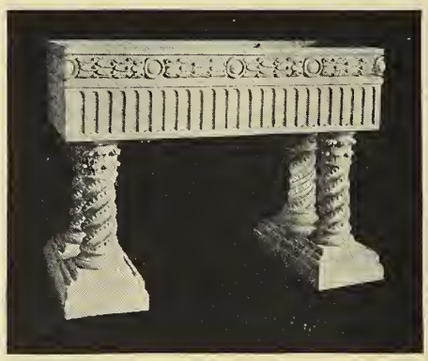
Road Making on the Country Place

(*Continued from page 31*)

ing from pitch and creosote to disinfectants, paints and beautiful dyes, furnishes a dense black bitumen which is weatherproof, adhesive and cheap. When the engineer has spread down his broken stone and rolled it into true contour, he heats the viscid tar till it becomes a fluid and flushes a heavy coat of it over the stone. Before it cools and hardens the top layer of fine stone chips is spread and rolled into the pitchy bed. The tar cools and the stone is thus gripped firmly in a viscid matrix. The plasticity of this matrix permits this surface to yield slightly instead of pulverizing. It loks like sheet asphalt and is dustless in the same sense that asphalt is. Its plastic softness is revealed by the difference in sound when a horse is driven over it. The sharp metallic ring of the hoofs on ordinary macadam is deadened to a velvety thud on the tar-impregnated surface.

Simple as it is, this process of making automobile-proof roads was learned only by long and costly experiment dating from work that began at Nice ten years ago. The French engineers worked it out to a point where they had abandoned all other forms of dust prevention and developed a new industry with special machinery for tar spreading before the American engineers took it up in 1904. To Montclair, New Jersey, falls the honor of having first developed the process thoroughly in this country. Other towns and cities followed suit, and there are now many localities, especially suburbs of large cities, where the dust problem is especially vexing, that have adopted the policy of build-

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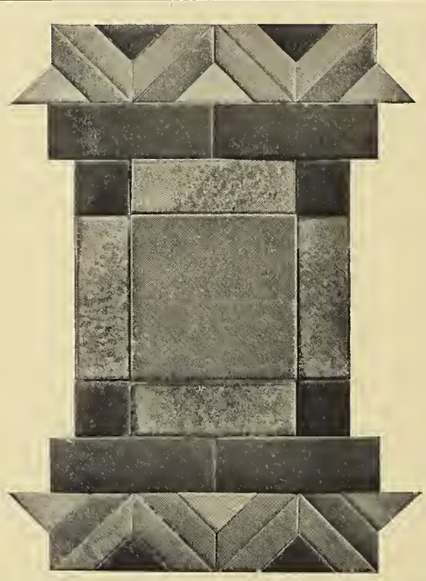
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ing nothing but tar-treated roads; plain macadam being considered uneconomical.

The coming of the new type of road means much to residents along the great automobile highways. Many a pretty suburban cottage has depreciated in value on account of the increasing dust nuisance. Many a lawn that was once the pride of its owner has been neglected because it was no longer possible to get satisfaction from it. Far from being a benefit, the presence of an old-fashioned macadam thoroughfare has been in the past few years a costly nuisance to many a property owner. The new type of road will go far to restore original values and at the same time it will dispose of much of the present prejudice against the automobile.

Making a Water-Garden

(*Continued from page 28*)

common white Pond Lily in form and varying from five to ten inches in diameter. Like the Egyptian Lotus this variety is a rapid grower and throws out stocky horizontal rhizomes which have a tendency to circle around the edge of a pool, crowding the *Nymphæas* and other floating Lilies into the center and effectually concealing them from view by means of their tall foliage. For this reason it is always advisable to plant Lotus in a pool by itself, or at least to take the precaution of walling off a portion of the pond where it may grow without interfering with other aquatic plants.

Among the more tender species of Lily, nothing is lovelier than the Zanzibars. These are surprisingly easy of culture and their beauty amply compensates one for the winter care which they require. Since they cannot be allowed to remain out-of-doors after the frost comes, it is best to plant them in tubs, allowing three or four plants to one tub for the first season and later dividing them as they mature. If arranged in this way the Lilies can be readily lifted from the water in the autumn and removed to a warm cellar to be stored until spring. *Zanzibariensis rosea* is a pink Lily of delicate coloring and delightful fragrance, while *Zanzibariensis azure* produces magnificent sky-blue blossoms. Although usually small the first season, these Lilies frequently measure from six to ten inches in diameter when the plants have reached maturity.

The queen of all Water Lilies is undoubtedly the magnificent *Victoria regia*, which is a native of the rivers and streams of Brazil. This wonderful plant produces gigantic blossoms of unsurpassed splendor when left unmolested in its South American haunts, but it does not take kindly to our colder northern climate. It is a hopeless task to undertake growing this tropical beauty in an outdoor pool, for without artificial heat beneath the tank it will seldom thrive. Furthermore, even under favorable circumstances, it is a costly experiment which the amateur will do well



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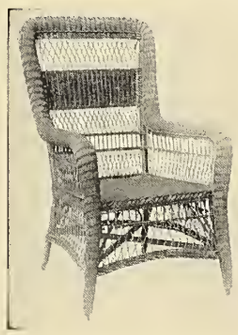
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to leave to a more experienced florist, while he devotes his own time and energies to the more hardy varieties of Water Lilies.

Blending Architecture and Nature by Planting

(*Continued from page 24*)

Finally, it is worthy of note that, while vines are indispensable to the great place no matter how much other planting it may boast, they are also the one thing which the tiniest scrap of land will support—they are the material *par excellence* which will furnish the greatest possible results in the least possible space. Roothold is practically all the ground that they require, consequently the most restricted area may accommodate one or two. No wall or fence, even in the heart of the largest city, need ever be bare of some sort of restful green. They are the one thing adapted to every place with positively no restrictions.

Southern Garden Notes for July

BY A. B. McKAY

Professor of Horticulture, Agricultural College, Mississippi

AS February is the Southern season for starting quite a list of vegetables for spring and early summer harvest, so July may be regarded as the "turn of the year," or the time when the Southern gardener must busy himself with preparing the soil and planting for fall and early winter gathering.

Before the advent of July early plantings of such vegetables as onions, turnips, English peas, cabbage, Irish potatoes and, perhaps, bush beans and sweet corn, have been harvested, and the soil occupied by these crops has been prepared for other plantings.

With weather conditions during midsummer differing widely from those prevailing during February and March, methods of planting and treating garden crops started in July must, in many cases, differ materially from those practiced with these same crops planted in early spring. The warmest, dryest soil was selected for the spring crop of potatoes; and, to facilitate prompt drainage and a higher soil temperature, planting was done in slightly elevated rows. A cool, well-drained, moist soil, such as is found in alluvial valleys, is best for the fall crop. To properly prepare even the best soil for this second crop it is necessary to plow, harrow, replow and re-harrow several times before planting in order to get the best mechanical condition for the conservation of moisture. So important is this matter of thorough preparation of soil for the fall crop of potatoes, and most other vegetables planted during midsummer, that it is better, when necessary, to defer planting several weeks. Should it become necessary to plant potatoes as late as August

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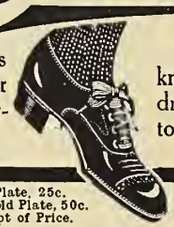


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1st to the 10th (the best crop of potatoes the writer ever grew was planted August 15th and harvested November 15th), it is well to sprout the seed potatoes, if the eyes have not started well, before planting. This is done by spreading the potatoes in a cool, shady place and keeping covered with moist earth or other like material for two or three weeks. Plant on a level or, if in well drained land, in furrows, firming the soil well over the seed potatoes. The soil thus prepared and planted, little remains to be done until harvest.

Cabbage seed drilled in rows where crop is to be grown in the latter part of July should begin to head early in October. No better time than the latter half of July to plant melons, cucumbers, squash, table corn, okra, and practically the whole list of short-lived vegetables such as beans and turnips.

With fertile soil properly prepared and plenty of water judiciously applied, our fall and early winter garden, in point of variety, quality and yield, often equals and, sometimes excels, that of spring and summer. During the rainy period, which usually comes in July and lasts from ten days to two weeks, no oportunity should be lost to put garden soil in ideal condition for the crops which are to occupy it for the balance of the season. Lose this opportunity and it may be best to abandon the garden until the time to begin operations for the succeeding spring.

Shingle Roofs

IN laying shingles there are a few points to be observed. Use galvanized iron nails and always use two nails to a shingle—three in cases of wide shingles. Break joints by at least one inch—more if possible, and do not make a joint over a nailhead. Lay no whole shingles wider than eight inches. If wider, split or mark deeply with the hatchet so as to break joints and also to eliminate the danger of chance breakage; then nail as two shingles. It is better to bend the shingle first to see if it develops a weak place—such is the natural place to sever it. When it is advisable to keep one edge of a shingle at a fixed point, nail that edge only—shingles shrink and expand as long as there is any life left in the wood. If shingles are damp when aid they should be laid fairly close; if dry, the joints should be slightly open to allow for swelling when wet. A dry shingle laid tight will swell and buckle when wet, and such things are not good for a roof.

C. E. H.

Palatable Poison

IF powdered sugar is added to borax the roaches you wish to destroy will more readily feed on it. Do not add too much of the sugar. A small amount is all that is necessary.

C. K. F.



Hicks Trees for August Planting

Every one of the evergreen family can be transplanted with success during last of July and through August. In doing such planting now, your other trees are in full foliage so you can tell exactly where the Spruce, Pines, Hemlocks, Firs, Cedars, or Arbor Vitae can be placed to best advantage, either for effects or as screens.

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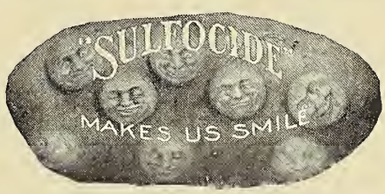


This little sketch shows how effectually a few red cedars screened a Long Island residence.

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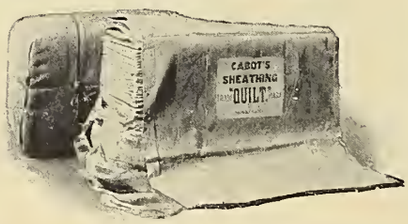
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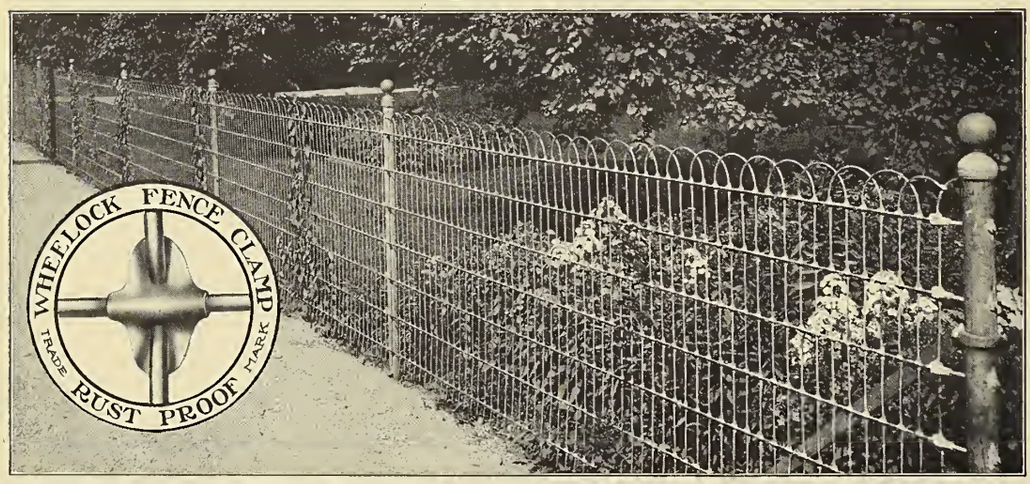
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A Shrubbery Group of Wild Things

(*Continued from page* 16)

glossy leaves the next spring, it was beautiful.

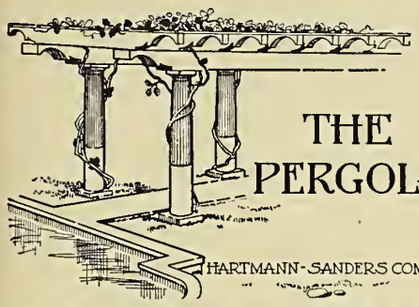
The beautiful wild white Clematis (*Clematis Virginiana*) grew rampant along a pasture fence, and a Wild Grape was traced by the scent of its blossoms to the side of a spring, where a White Birch (*Betula populifolia*) proved irresistible, and in the fall almost undigable, because its roots were given to twisting themselves around the roots of everything else within reach. But its beauty, when the planting was finally made, compensated for the work.

Wild Roses, you may be sure, had their place—half a dozen of them, and marked stakes were driven where clumps of especially good perennial herbaceous plants were to be found—dainty pink, spreading Dogbane, gorgeous Black-eyed Susans and Golden-rod of several different varieties, and seeds were gathered and planted as soon as gathered, for most of the wild flowers need parts of two seasons to get started.

When the autumn came, all these shrubs were transplanted. There is always the danger that someone else has been prompted by the tags and stakes to appropriate your discoveries, and unless you have kept some sort of a memorandum you are apt to forget some of them yourself. The consolation is that there are always more shrubs to be had at the same price. In planting, the earth around the roots of the shrubs was kept loose and damp, each plant as it was taken up had been cut back just one-half, and, in a couple of years, the east end was decked in luxurious foliage worthy of a stately park, and each shrub brought forth, not alone its natural blossoms, but a bouquet of reminiscences that, to those concerned, were fully as delightful as the flowers themselves.

Hiding Gaunt Rose Stems.

WHEN the amateur gardener strolls among his Roses he will, perhaps, wonder that Nature should order so many gaunt bare stems under the blessing of luxuriant blossoming. As a matter of fact (and of course anyone who knows anything about Roses at all knows that), Nature has ordered nothing of the sort. It is man's doing, with his propensity for grafting Roses on other plant-stems, a necessity it is true, but one which his ingenuity, in turn, will require to be meet to cover up the bareness that one may feel called upon to complain of. Now the Honeysuckle solves the problem in certain gardens. It is often safe as a vine to clamber upon the base stems of such lovely Roses as the *"Frau Karl Druschki."* For such purpose *Lonicera fuchsoides* is one of the best Honeysuckles. It should be kept in bounds by pruning, and an



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abundant blossoming and proper low growth may be assured if the tops are stopped and lateral growths well spurred. The tall tree-stemmed Roses will seem less bare in the garden if the lovely Wichuraiana Roses, *"Elsie Robichon," "Alberic Barbier"* and others are used as a covering, and the Petunia also lends itself excellently to this end.

Fertilizer for Ferns.

ONE of the best fertilizers for the Maidenhair Fern and for other ferns is nitrate of soda dissolved in the water that is fed to them. If your ferns are small or weak do not make the proportion of nitrate more than one-quarter of ounce to the gallon, but large plants and those of vigorous growth should be watered with a solution in proportion of one-half an ounce of nitrate to the gallon. Apply this fertilizer not oftener than once every ten days. Soot and salt are also useful. Some gardeners declare that the soot water fertilizer imparts a rich dark green hue to the fronds.

Plants for Wire Baskets.

THE hanging baskets of wire, made for porch use, may be lined with moss and filled with an earth composed of a mixture of loam, leaf-mould, a little well rotted stable manure and sand, the whole being made fairly firm. In this soil one may plant small Begonias, Fuchsias, trailing Lobelias, Ferns, Ivy-leaved Geraniums and Tradescantia, besides other vine-like plants.

Pepper Plants for Use and Ornament

BY GEORGIA TORREY DRENNAN

CURIOUS, but true it is, that while a certain genus of plants will scatter its growth in all lands, there will be some species that will grow nowhere but in some one locality. For instance, there is a member of the *Capsicum* family that grows nowhere in the world but on a strip of land beginning somewhat north of New Orleans, extending through the Rio Grande section of Texas and beyond the City of Mexico. It is closely allied to the Cayenne or *Capsicum minimum*. It is called *"chili patin"* by the Mexicans. Unlike the Cayenne pepper, which the French call *"piment,"* and the Americans, "Bird's-eye pepper," the *chili patin* is so fiery that no one can eat it but Mexicans. They feed on pepper from childhood to old age. The healthful properties are such that its use is considered to prolong life. It gives powerful aid to digestion. No plant produces a seed-berry that burns like the *chili patin*. The pods are round, about the size of a pea, and dazzling scarlet, with blossoms as white as snow. The green pods, the red pods and the white blossoms, at certain times of the year, are all on the

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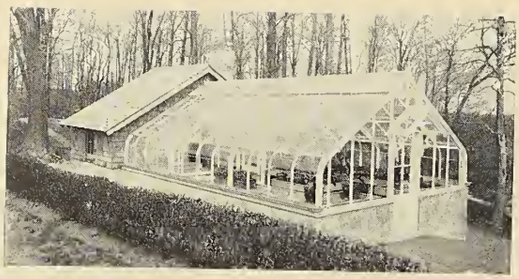
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bush at one time. All other Cayenne Peppers are borne in clusters, but this kind puts out just one flower stem in a place and the pod has one to itself. Another peculiarity is that there is always a leaf just over each little pod, to shield it from the sun, which in the section where *chili patin* grows is fierce. The cap over each pepper is like a little parasol, protecting the green pod, which is four months turning red.

When red and ripe, the pods hang on the bushes until the flowers come again. When in this dry mature state, they give off an impalpable powder that gets into the air and protects the plants from all kinds of insects. The plants are perennial and gregarious on this strip of land. They are about five feet high, and of neat, symmetrical tree form. The foliage is small, luxuriant, dark rich green and glistening as if it were varnished. The plantations are beautiful to gaze upon; the picture of luxuriance.

On the Rio Grande wild turkeys feed upon the ripe Peppers, and it is said the pungency penetrates to the flesh and imparts delicious flavor. Partridges and wild turkeys frequent the Pepper plantations so that hunters know where to find them.

The *Piment* of the French and the Cayenne or Bird'sEye of Americans is less fiery than the foregoing and more ornamental. It bears starry white blossoms, in clusters, which are succeeded by pods an inch long in one variety and round pods the size of a Sweet Pea in the Bird's-Eye. The plants are useful and ornamental. In New Orleans they are more frequently seen in the flower garden than among herbs and vegetables. They are grown in pots and windows, and piazzas are decorated with them. Being deciduous, the outdoor plants drop their foliage and stand for two or three months in Louisiana, denuded, except of the bright red pods. These persist all winter unless the English sparrow takes a notion to feed upon them. Other birds too are fond of the Bird's-Eye Pepper.

Indoors few plants are more satisfactory. They make perfect little trees, full of delicate, rich green, shining leaves, sprinkled with numerous pure white blossoms, green peppers and dazzling red pods in clusters. The temperature needs to be just above freezing point. They are not sensitive to cold, except it be below the freezing point.

The Tabasco sauce of commerce is made of *chili patin* and Cayenne Pepper or *piment*. Domestic sauce is made by filling a bottle one-third full of the little red pepper pods and the balance with vinegar. Both red and green pods are used thus to make pepper sauce at home.

The potted plants are entirely free from insects. Branches are cut, full of flowers and red peppers and used as bouquets for the table. The red pods are placed on the table and eaten with meats. One is able to make much of little with the Bird's-Eye Pepper—in the flower bor-



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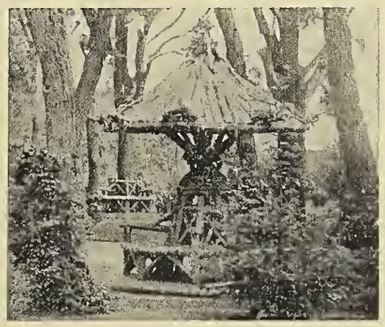
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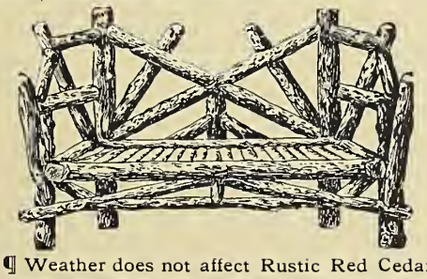
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der of summer, and in the windows in winter. The Peppers can be gathered any day for a variety of purposes, both for utility and ornament.

Another very ornamental and also useful Pepper is the Celestial or Strawberry. It differs from every other pepper. The pods are shouldered and shaped like a large strawberry, and when first formed are creamy white. As they increase in size the color changes to buff, then orange, and lastly to a strawberry-red. It is common to see one or two of these plants in flower gardens in New Orleans. They are as showy at a little distance as the *Hibiscus*. Strawberry Pepper grows about four feet, and bears profusely. The properties are more mild than Cayenne, nevertheless it is a true pepper and burns.

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Antique Collecting in Vacation Time

BY MARVIN COLE

THE collector of antiques who finds himself in a new country place for his vacation, is like a traveler in a new land abroad—once the beaten paths are left behind all sorts of delightful vistas are apt to be opened to him. The old notion that every inch of the country has been ransacked by city dealers who have left nothing but desolation behind is dissipated by the facts in the case. No matter how often the professional collector pounces down upon the community there is always a crop of new old things springing up, and real ones, too. Of course an elephant on a prairie is a difficult thing to overlook if you should happen to find things turned upside down and come across one. Just so with vast mahogany cupboards, sofas twelve feet long, four-posters large



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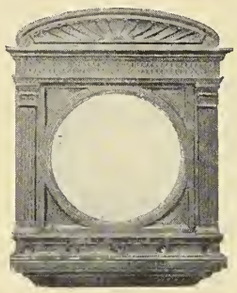
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enough to hold a good-sized family, and the like. These things may have disappeared long ago, for the professional collector has been pretty sure to stumble across them. However, one should remember that circumstances, and not always absolute ignorance of values, make the pleasant pursuit of collecting a perennial pleasure. People who will not sell things to-day may to-morrow, and where the most tempting offers met a cold reception yesterday, even less attractive ones may be welcome to-day. Of course one does not expect to hitch up a horse-and-buggy and go into the neighborhood wilds on a house to house canvass, demanding admittance at every doorway that promises to lead to furnishings other than those that have been acquired on the instalment plan. Indeed, collecting antiques in the country sections is a pastime fraught with industrious diplomacy. I suppose, if one were to begin recipes for getting at things of the sort they would begin with smiling requests for permission to drink from the dipper. In fact, the back door to a farmhouse is always the nearest road to the front one, and unless you have conquered the kitchen it is little use besieging the parlor. As a matter of fact, antiques, in country places, have a way of deserting the best rooms, and rare bits of blue and white Colonial china, chests, knife-cases, clocks and the like, have a way of finding themselves in the pantry and kitchen that always sets the heart of the searcher for treasures of the sort jumping wildly. Of course one of the most provoking obstacles the collector runs across is the discovery that the "simple" farm-folk he has been cultivating, by conversations for days past, as a measure leading up to the ultimate, are, after all, warily impressed with an unexpected sense of what you are up to and you awake to find that they have "sot great store" by what you didn't think they would be "sot" by at all! The antique collector enjoys even the disappointments to some extent, for it is worth while to be learning the ins-and-outs of human nature which cannot be better discovered than by browsing around the countryside in search of ancestral possessions *not* "sot store by" by their descendant-owners. Moreover, after a while little "human nature" may lead to the hiding place of old furniture.

It is well to remind the amateur that the experienced collector has learned how an ingenious turn will enable him to utilize portions of otherwise damaged pieces of old furniture, etc., to excellent advantage, wherefore it is worth while stopping twice to consider what otherwise one might regard merely as junk. Modern cabinet-makers can do wonders with patience and polish, and I have seen a rosewood consol that once ignominously but usefully served as a hen-coop, restored to the aristocratic claim of being worthy a place in a Colonial dining-room where it always seemed to look on with a sense of satisfaction, even if tinged with regret, when fowls were brought upon the table.

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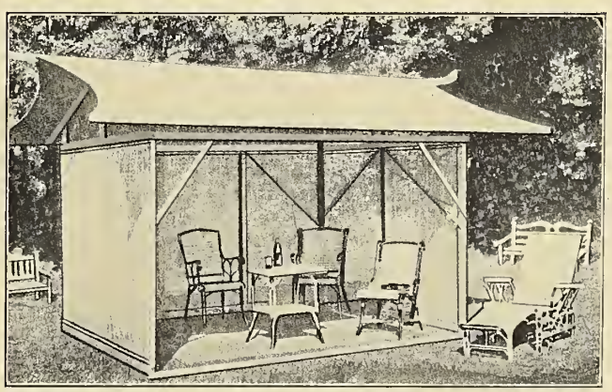
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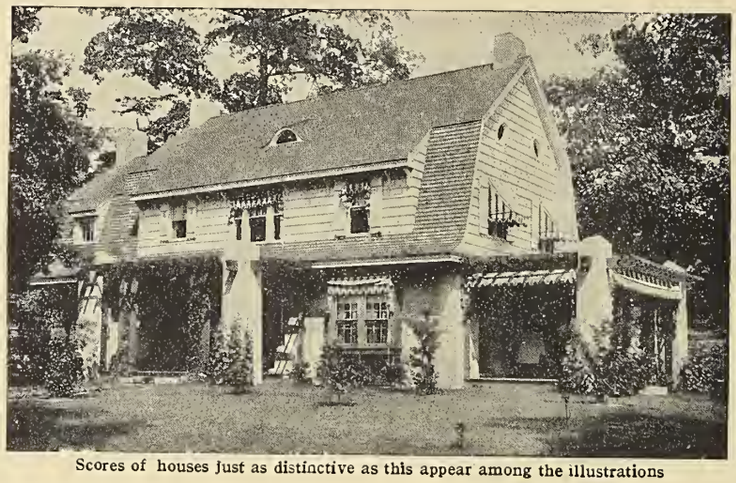


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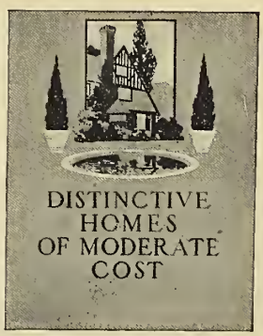
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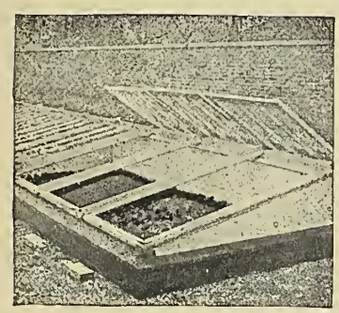
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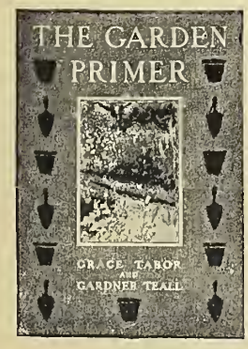
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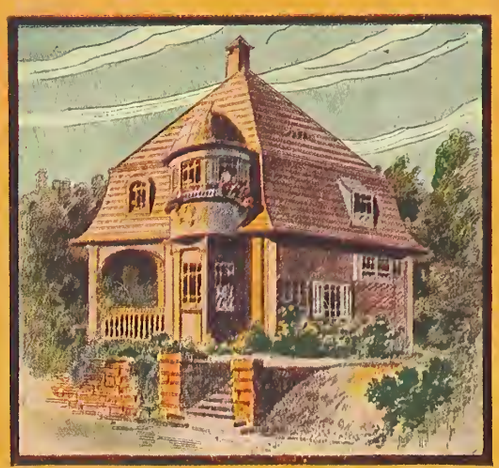
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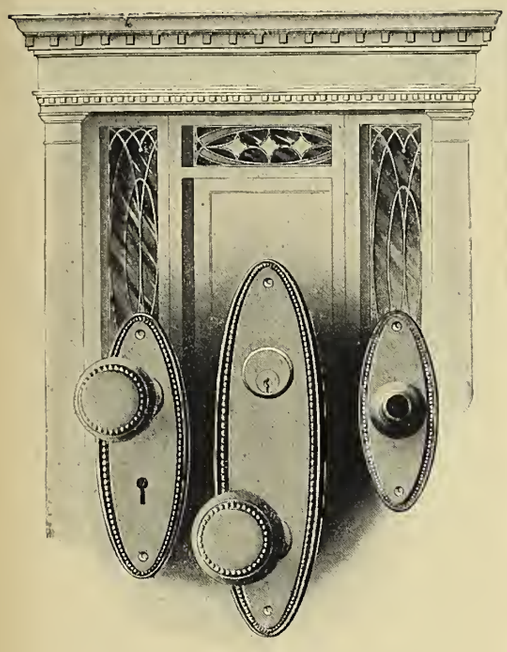
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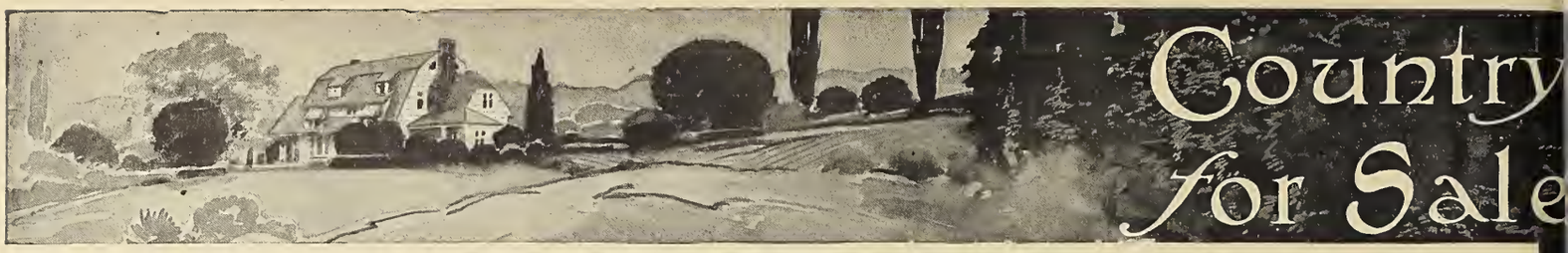
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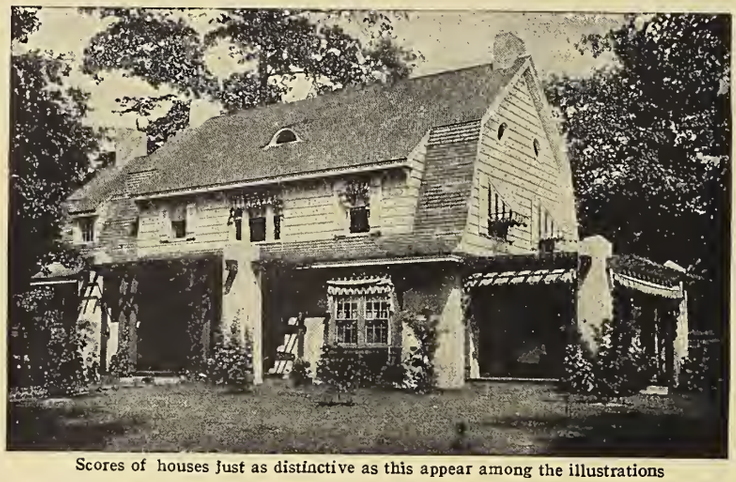
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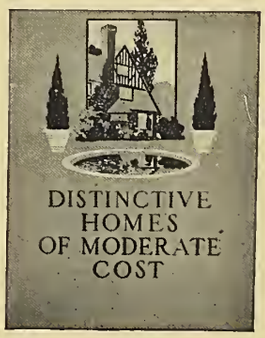
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Here then is to be a magazine that will conduct its readers through the beaten paths of the world and far afield as well, bringing them from continent to continent, visiting peoples barbarous and cultured. Those who have traveled will be brought face to face with old friends and new sights, while the stay-at-homes will enjoy vicariously the recreation and travel of the more fortunate ones who have leisure and means to gratify their wanderlust.

The first number under our direction is August, ready July 23rd. In it Mr. A. Radclyffe Dugmore, F. R. G. S., shows for the first time the interesting fact that Africa really is accessible to the traveler. The illustrations, of course, are wonderful, as Mr. Dugmore's pictures always are. This presentation of the subject is entirely new and different from anything heretofore published.

Mr. Arthur Bartlett Maurice, Editor of The Bookman, contributes a particularly interesting article entitled "A Literary Pilgrim in Paris," in which he seeks out the Paris of Hugo, of Dumas, of Du Maurier and other French writers, leading us through the haunts that they have immortalized.

"A Venetian Holiday" is the title of another article by Mr. Gardner Teall, who has seen Italy from every side, portraying graphically in text and picture the Lido, the Coney Island of Italy, with all its picturesque holiday making.

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The Chow Chow

BY FRANK T. CARLTON.

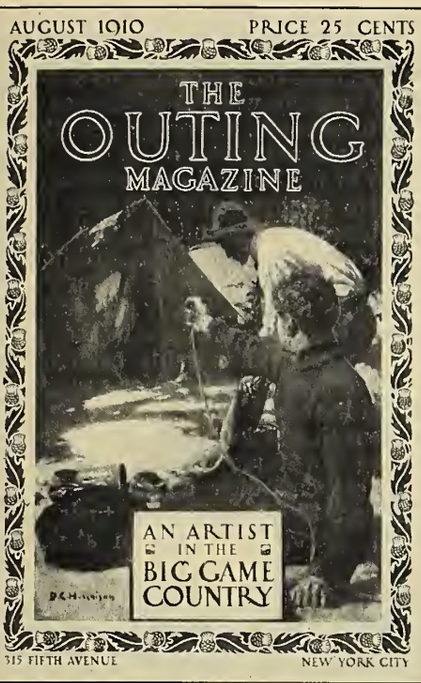
THE Chow Chow dog is a native of China, and it is only in very recent years that he has become popular in this country and England. The vogue of the breed has been slow to develop, but the last two or three years has seen an advance that is amazing. The principal breeders in various parts of the United States all report an overflow of orders for puppies. So far, the Chow has enjoyed an exclusiveness of patronage somewhat akin to that of the French Bulldog. It is not a cheap dog, in the first place, and its singular or quaint appearance perhaps calls for a rather cultivated taste in dogs. At all events he has grown in the affections of the American dog-lover in the most permanent fashion, and many of the handsomest homes throughout the country boast these dogs as ornaments and guards.



The Chow is a good watch dog, with the commendable trait of not easily making friends

In connection with this last quality, the fact is that as a real guard or watch-dog, the Chow has no superior. He is not a very large dog, but he is muscular, hardy, of undeniable courage, and never fails to give warning of the presence of intruders. One commendable feature of his watching is that he is no mere alarmist. When a Chow gives tongue there is something going on, or somebody around, that his owner should be aware of. Added to this he has one of the greatest charms in any dog, namely, he does not make friends with strangers. This is his most noted mental characteristic, and binds his owner to him with bonds of steel.

The Chow Chow breeds true to type, therefore he must be accepted as a dog of high degree. Once at maturity, he is regarded as exceptionally hardy, and it is best to purchase a specimen when he is bordering on this stage. At the age of six months, or thereabouts, the tongue of the young Chow should have turned completely black. This is one of the essential physical characteristics of the breed.



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The Chow has an under-coat, soft and woolly, topped by an outer coat of coarse texture—the more profuse, the better. This coat is whole-colored—red, black, shaded red, yellow, blue, and white. The colors most commonly seen in this country are the three first named. The deep red is most coveted by fanciers. The shaded reds are becoming increasingly popular, however, owing to their generous coats of the desirable straight, coarse texture.

The general appearance of the Chow is a lively, compact, muscular dog, with a well knit frame, and tail curled tightly over his short back. His skull should be flat and broad; muzzle broad from the eyes to the point (not pointed like the fox); nose black, large and wide; teeth strong and level; eyes, dark and small; ears small, pointed, and carried stiffly erect, and carried well forward over the eyes, giving the desirable "scowl"; the shoulders are muscular and sloping; forelegs, straight, massive and of moderate length; hocks on hindlegs well let down; feet small, round, and cat-like. Puppies of good breeding bring from $50 to $100.

The best evidence of the Chow's increasing popularity is the provision made for the breeds at all large dog shows. The classification is most liberal, and the owners of good specimens secure no insignificant returns in the way of cash prizes and trophies of value.

It is the way of doggy men when approaching a strange dog to handle him, to give him first the back of the hand to smell when, nine times in ten, the dog will suffer himself to be handled, or stroked. The dog always seems to demand this form of introduction from humans. Should he be so ill-mannered as to snap at your hand, do not withdraw it suddenly, or the flesh will be ripped, whereas if the hand be held firm the intelligent animal will scarcely sink a tooth into the flesh. As you grow nervous, dogs grow courageous. Great bluffers they are, in their way. Any dog you cannot manage, get rid of.

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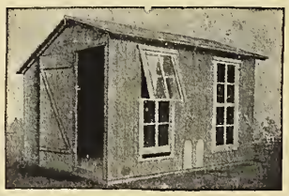
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The Moulting Hen

BY M. ROBERTS CONOVER

A FOWL moults during its second year, usually when from sixteen to eighteen months old, and once a year thereafter during the remainder of its life. The majority of fowls moult in late summer.

Many poultrymen do not keep their pullets beyond the moult, but sell them and procure others for laying. Although old hens are not profitable as layers, the hen that goes through her first moult quickly and is ready for business in the fall, may still be counted valuable enough by the average man to be held for one more season of laying.

Hens that make of it a deliberate process lasting for three months, during which they suspend their egg-laying functions, will not be profitable to their owners. Such birds are usually in a debilitated



After the moulting season give the flock a free range if possible

state, the system lacking the feather-producing elements.

A preliminary of moulting is the loss of feathers, caused by the diminution of nourishment to the old quill. The forming feather within the follicle crowds the old one out. In warm weather the shedding is not injurious to the bird, but the real tax upon the system is the formation of the new feathers. Vigor is, of course, conducive to a quick moult and a speedy return to egg-laying. Among normal fowls, there should not be undue raggedness of plumage, the new feathers soon replacing the old. The moulting should be completed in from four to six weeks. Its requisites are moderate exercise, right food, cleanliness and freedom from the weakness of inbreeding. There must exist the proper conditions for weeks beforehand, not a belated delving after rules for feed rations when the flock has assumed that distressing half-plucked appearance often seen among neglected flocks.

As soon as the feathers begin falling, confine the flock in a good-sized pen where there is a good stand of grass or clover. This will furnish the necessary green food. Stop working for eggs. Some hens will lay during the moult, but usually a hen does but one thing well at one time and in moulting time she should grow feathers. The aim is to get them through the process quickly by lessening all other drains. Fattening foods are not required. There must be nitrogenous material in plenty. Linseed meal, oat-

meal, bran and whole wheat should be fed chiefly. Give the heaviest feed late in the day and let the birds have cool, airy sleeping quarters in which to assimilate the feather-making material of their last meal. It is well to vary their rations to a certain extent, feeding certain foods on alternate days. Below are two feed formulas which give the necessary elements in about the right proportion.

No. 1. Linseed meal... 1 part
Whole wheat.. 3 parts
Bran 1 part
Corn 1 part

All mixed thoroughly and fed dry. Feed enough to give each fowl a full crop.

No. 2. Oatmeal 3 parts
Meat scraps.... 1 part
Whole wheat... 1 part
Corn 1 part

When No. 1 is fed, the morning feed may consist of clipped oats scattered about where the birds must hunt for it.

When No. 2 is fed, whole wheat may be fed in the morning.

During the second week omit the corn from feed No. 1 and increase the allowance of linseed meal to two parts. Omit the corn in feed No. 2 and increase the oatmeal to four parts. During the third week, feed as during the first; during the fourth week, feed as during the second.

An excess of linseed meal sometimes affects the bowels slightly. If such is the case omit it for four days and resume it gradually.

This feeding should bring the fowls around in first-class condition.

At the end of the fourth week examine the birds. Such as have fresh plumage and bodies free from forming feathers have finished the moult and may come down to ordinary rations. Those that have not may be fed the following on every other day:

Linseed meal .. 1 part
Bran 1 part
Whole wheat .. 1 part

While on the intervening days the ration could be made up of equal parts of bran and wheat. This is fed in a moist, crumbly mash.

The dust bath of ashes or clean fine sand is vital to the fowls at this time and all precautionary measures against vermin are of the utmost importance.

Where there is no pen of grass or clover, such gleanings from the garden, as pea vines, the outer leaves of cabbage, overgrown lettuce, etc., are very much relished.

It is also well to mix with their food from time to time two or three tablespoonfuls of powdered charcoal.

If any birds sicken, isolate or annihilate them at once.

Give the fowls double the quantity of drinking water, as they need more and the evaporation is greater.

If coughing or sneezing is noticed among them, put a little kerosene in the drinking water—about one tablespoonful to every quart.

The BEST SHORT STORIES
of the year are in the
FICTION NUMBER
(AUGUST)
SCRIBNER

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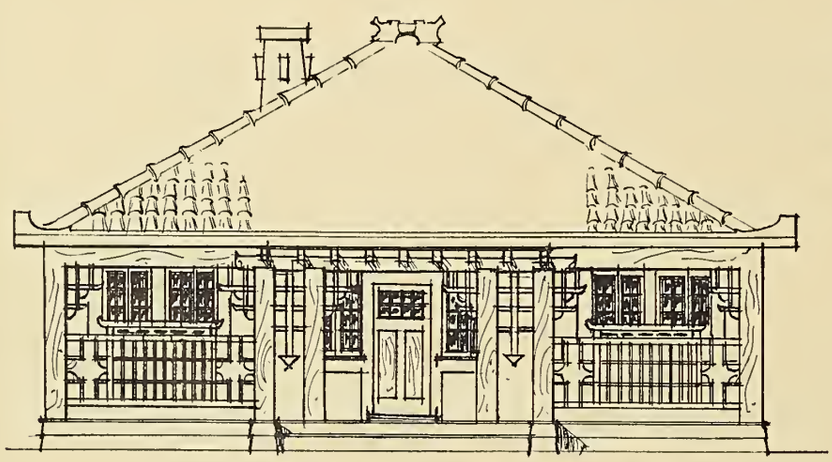
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THE TERRACE OF A COUNTRY HOME NEAR VILLA NOVA, PA. Charles Barton Keen, architect

With the need for more light in the rooms back of the ordinary covered porch, there has been developed the paved terrace, either open to the sky or sheltered by vine-covered rafters. In this combination of Germantown hood and pergola motive lies a charming solution of the problem

House & Garden

VOLUME XVIII August, 1910 NUMBER 2



There is nothing to compare with a Box hedge, but we are usually too impatient to wait for its growth



An interesting banking of Evergreens along the edge of a terrace and below. The Dogwood breaks the hard formality

Plant Evergreens Now

WHY AUGUST IS THE BEST TIME TO SET THEM OUT—SPECIES FOR ALL PLACES AND PURPOSES — THEIR CHARACTERISTICS AND METHODS OF GROWTH

By Gardner Teall

Photographs by Nathan R. Graves and others

THE best Evergreen planting month is August. This is because the soil conditions at this time are particularly suited to an Evergreen's especial requirements. The soil in August will not yet have suffered from summer droughts, and its mellow condition will permit the young roots of the Evergreen, eagerly seeking the soil of its new environment, to take hold firmly and to begin immediately the important function of furnishing moisture to the foliage of the plant. This month the soil will not be suffering from the effects of winter frosts, as it would in the early springtime, and September's planting will not have set in to take one's attention away from the care which must be given all newly planted Evergreens. Deciduous trees and shrubs, while requiring equal planting care, are different from Evergreens in the time required for their planting. Deciduous plants are put in the ground at "sleepy" times, and their vigor awakes with the awakening of nature. On the other hand, Evergreens want to be transplanted when and where their energetic constitutions may derive immediate nourishment for uninterrupted, vigorous growth. Otherwise they dwindle and die.



A storm-aged Cypress on the edge of Carmel Bay

There are two classes of Evergreens, (1) those among the *Conifers* (Pines, Spruces, Hemlocks, Cedars, etc.) and (2) *Broad-Leaved Evergreens* (Rhododendrons, Box, Holly, Mountain Laurel, etc.). While those of the first sort are familiar to everyone by the general name of Evergreens, there are many who do not know that the broad-leaved varieties are likewise true Evergreens, though different from Conifer Evergreens, in appearance, their leaves being more like those of foliage plants in general. There are, of course, a few Conifers which are deciduous and not evergreen (such as the Larch, the Bald Cypress, and the Ginkgo.)

The place too small to be made more beautiful by the introduction of Evergreens in the home landscape would be hard to



A generous planting of Rhododendrons. Do not neglect the Broad-leaved Evergreens in selecting your varieties for planting around the base of the house

find. There is hardly any other class of trees and shrubs that served so many decorative and useful purposes—for hedges, windbreaks, winter effects, shading, edging, screening, etc. It would be almost impossible to construct a formal garden without evergreens, and we could not well get along without the beautiful, flowered broad-leaved varieties. Elsewhere in this number will be found an article especially devoted to a consideration of the place of Evergreens in landscape design.

Evergreens must be selected with reference to the position they are to occupy, the purpose they are to serve, and their relation to the place where they are to grow. One would not plant a Norway Spruce in a yard space of twelve feet square, nor expect a single specimen of the common Juniper to be discovered alone in the middle of an acre. As the catalogue of one nurseyman enumerates over two hundred varieties of Conifers alone, the suggestions that follow will probably be welcomed by those who wish to select certain Evergreens for certain purposes, but are not sure just what sorts to order. With the Holly it is always necessary to plant several specimens in a group to ensure cross fertilization and hence berries, as the flowers of a single tree are infertile in themselves.

Unlike deciduous trees and shrubs Evergreens show their character at once, and it is a comparatively easy matter, when they come from the nurseryman, to group them and to have an excellent idea of just how they are to look, which, of course, one cannot do with the leafless stemmed deciduous plants. Evergreens love company, as in this way they form mutual protection against dry and chilling winds, from which winds all Evergreens are apt to suffer. Evergreens may be grouped with deciduous trees and shrubs to be planted at a later time.



A magnificent wind-break of White Pines along the edge of an entrance drive

If you are buying very large specimens, that is, large tree-sizes, it will be well to visit a nursery to consult about the matter and to examine the growing tree to see if it is all you would have it to be. Any small trees and shrubs can be bought by correspondence from any reliable dealer in Evergreens, and there are several who particularly specialize in trees and shrubs of this sort. Always demand plants of symmetrical form and those that have good roots. These should be dug with a generous ball of earth clinging to them and plenty of feeding roots left around the main roots. Evergreens up to twenty or twenty-five feet may be shipped by rail with comparative safety. All Evergreens in the process of moving should have the root-ball wrapped in bagging, so the air will not come in contact with the moist roots and dry them before they can be planted. Evergreens are particularly sensitive to this. Don't permit the Evergreens you have bought to lie around for a minute in the hot sun unplanted.

You will find that Evergreens take spherical, cylindrical or pyramidal form, many of them, as they reach greater age, branching out irregularly.

Among the spherically formed are many of the Conifers in the early stages of growth, and occasionally older Evergreens assume an approximation of this





It is unfortunate that the great popularity of Privet has forced into the background such splendid hedges as those formed by Hemlock Spruce (on the left) and Arborvitae, which latter, in the picture on the right, divides the vegetables from the old-fashioned flower garden

form, the Dwarf Japanese Yew, for instance, and again the Austrian Pine (*Pinus larico* var. *Austriaca*). Of the cylindrically formed Evergreen, the old American Arborvitæ (*Thuya occidentalis*); which was the most popular hedge plant before the advent of California Privet, is the most representative. Then among the pyramidal-formed Evergreens are the pyramidal Arborvitæ. (*Thuya occidentalis* var. *pyrmidalis*), and Red Cedar. (*Juniperus Virginiana*), which has probably solved more landscape problems than any other Evergreen, so nearly reproducing the effect of the Cypresses to be found in every Italian garden. The Broad-leaved Evergreens are, almost without exception, found under the spherically formed class. They are indispensable for this reason, as architectural accessories, softening, as they do so admirably, the hard lines of the foundations of buildings.

It is rarely necessary when setting out Conifers to cart good soil especially for them, because, as the reader has undoubtedly remembered, nearly all of them are native to poor soils. On the other hand, good, fertile loam should always be used in preparing for the planting of Broad-leaved Evergreens.

First of all it will be well to note that the following varieties of Evergreens seldom prove thoroughly hardy north of the latitude of Philadelphia: the Cypresses, the true Cedars, the Yews, Oregon Cedar, Japanese Euonymus, Oriental Yew, Japanese Mahonia, Magnolia and Japanese Holly. However, if well protected in winter, many of these will thrive still farther north. The following are suggested for various exposures: *For shaded places:* Rhododendrons, Azaleas, Mountain Laurel, Drooping Andromeda, Daphne, Myrtle and Mahonia, all of which may be counted upon. *For seashore places:* There are few Evergreens for this purpose that excel the Red Cedar, Pitch Pine, Scotch Pine, Austrian Pine, Mugho Pine, Japanese Holly, English Holly, Japanese Euonymus and Myrica. *For coal-smoked places:* Austrian Pine, Mugho Pine, Colorado Blue Spruce, CanadianYew, and the Scotch Pine; and, among the Broad-leaved Evergreens, the Leucothöe will, with some success, withstand contact with continually smoky atmospheres. However, where the air is laden with soft coal smoke, as it is in Pittsburg, it is not expected that Evergreens will thrive.

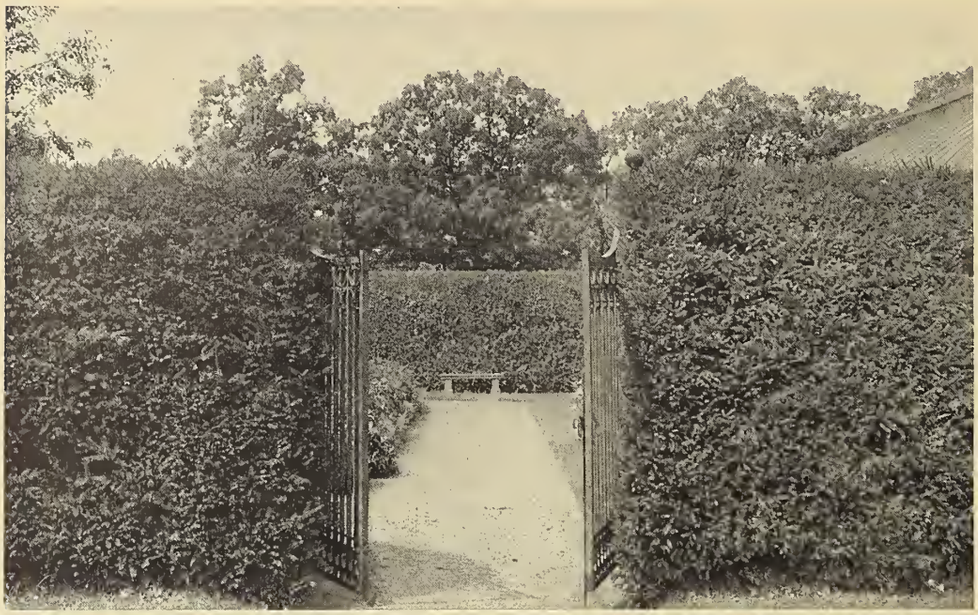


Box hedges in a very old garden on the Wye River, Maryland

The following list has been compiled with a view to aid in the selecting of various specimens that will enhance, year after year, the beauty of the lawn where they are intended as a single feature, more or less: Nordmann's Fir, Engleman's Colorado Spruce, Norway Spruce, Inverted Spruce, Eastern Spruce, Colorado Spruce, Colorado Blue Spruce, Austrian Pine, Mugho Pine, Bhotan Pine, Thread-branched Retinispora, Green Retinispora, Silver Retinspora, Golden Retinispora, America Arborvitæ and Hemlock Spruce.

The following Evergreens are especially adapted to peculiar soil conditions: *For dry and shallow soils:* Red Cedar, Norway Spruce, Scotch Pine, Ball Pine, Mugho Pine, Jack Pine, Colorado Spruce, Colorado Blue Spruce and Canadian Juniper. *For wet or moist soils*: American Arborvitæ, Hemlock Spruce, Balsam Fir, European Silver Fir and Austrian Pine. *For hedges:* American Arborvitæ, Norway Spruce, Hemlock Spruce, Golden Retinispora, Green Retinispora, Silver Retinispora, Compact Arborvitæ, Hovey's Arborvitæ, Azalea, Box, White Spruce, Cedar (for tall hedges) and Cragægus (*C. Pyracantha*). *For screening:* Norway Spruce, Hemlock Spruce, American Arborvitæ, Green Retinispora and Golden Retinispora. *For windbreaks*: Norway Spruce, Hemlock Spruce, and the various pines. *For bed planting:* Arborvitæ, Retinispora, Dwarf White Pine, Mugho Pine, Swiss Stone Pine, Koster's Blue Spruce, Eastern Spruce, Juniper, Chinese Arborvitæ, Box, Azalea, Mahonia, Rhododendron and Mountain Laurel. *For dwarf growth:* Juniper, Arborvitæ (*Thuya Hoveyii*), Japanese Juniper, White Cedar, varieties of Retinispora, Canadian Yew (*Taxus Canadensis* var. *brevifolia*, also *T. Tardiva*, which is very hardy), Cotoneaster (*C. horizontalis*), and the Fragant Olive (*Osmanthus Aquirolium*).

These Evergreens are of *rapid growth:* White Pine, Nordmann's Silver Fir, Norway Spruce, Red Pine, Scotch Pine, Arborvitæ, Pitch Pine, Colorado Spruce, Balm of Gilead Fir. Those Evergreens of *slow*



Spruce has been used for the hedge in front and Arborvitae for the one beyond. The former Evergreen is seen at its best in a very high hedge. Arborvitae is of comparatively rapid growth

growth are: the Mt. Atlas Cedar, English Yew, Red Cedar, Cephalotaxus, Common Juniper, Canadian Yew, and the Retinisporas.

Then it is well to remember that the following are: *Short-lived Evergreens:* White Spruce, Scotch Pine, Balm of Gilead Fir, Common Juniper, Austrian Pine, Cypress (*Cupressus macrocarpa*). *Long-lived Evergreens:* Colorado Spruce, Bull Pine, Scotch Pine, White Pine, Concolor Spruce, Englemann's Spruce, Douglas Spruce (among the tall species); and, among Evergreens of low growth, Mugho Pine, varieties of Retinispora, and a dwarf Spruce (*Picea nigra* var. *Doumettii*).



The Box-bordered walk to the garden from an old Long Island home

There are a number of dwarf Conifers that may be referred to as Dwarf Architectural Evergreens by reason of their adaptability to positions in tubs and window-boxes as decorative features, to enhance architectural effects. Among this number the following will be found especially useful: The Retinispora (*Chamæcyparis pisifera, C. plumosa, C. aurea, C. Squarrosa*), White Pine (*Pinus Strobus* var. *brevifolia*), English Juniper, Chinese Juniper, and American Arborvitæ. Then almost all of the Broad-leaved Evergreens may be considered as Architectural Evergreens.

As it occasionally happens that one wishes to establish a little forest of Evergreens, the following species (planted at a distance of about five feet apart), are suggested for the purpose: White Pine, Norway or Red Pine, Common Hemlock, Canadian Juniper, Norway Spruce. All these should thrive in the north. Canadian Juniper, it should be borne in mind, requires a dry position.

Certain Evergreens assume, more or less, weeping forms, such as the Hemlock (*Tsuga Canadensis* var. *pendula Sargenti*), Common Juniper (*Juniperus communis* var. *oblonga*, and also var. *pendula*), Norway Spruce (*Picea excelsa*, var. *inverta*), and Retinispora (*Chamæcyparis pisifera*, var. *obtusa pendula*.)

There are few Conifers that equal the Junipers (*Junipcrus Sabina, J. prostrata, J. communis prostrata, and J. Chinensis prostrata*) for this purpose. The Canadian Yew also lends itself to such positions. Nearly all the Broad-leaved varieties, from the low-growing Myrtle to the splendid and gorgeously flowered Rhododendron, fit into rock-work admirably.

As Evergreens vary in color, much depends, in selecting and in grouping them, on bearing this in mind. Therefore some of the species with marked color characteristics are given here to aid one in choosing according to color. *Light green:* Siberian Fir, Carolina Hemlock, Chinese Evergreen, Austrian Pine, Retinispora (*Chamæcyparis pisifera* var. *plumosa*), Box, Japanese Mahonia and Yucca. *Dark green:* Siberian Arborvitæ, Pyramidal Arborvitæ, White Cedar, Nordmann's Fir, Fraser's Balsam Fir, Trailing Juniper, *Pinus densiflora,* Norway Pine, Retinispora (*Chamæcyparis obtusa,* also var. *nana*), Japanese Yew, Oriental Spruce, Dwarf Japanese Yew, Spreading Yew, English Yew and Rhododendron. *Golden:* George Peabody Arborvitæ, Golden Japan Cypress, Tiger-tail Spruce, Golden English Yew, Chinese Arborvitæ (*Thuya orientalis,* var. *aurea*) and Golden Juniper. *Blue-green:* Blue-red Cedar, Blue Cedar, White Fir, Colorado Blue Spruce, Sub-Alpine Fir, Noble Fir, Scotch Pine,

(*Continued on page* 123)



We can best appreciate the real value of evergreens in the older and more fully established gardens such as this one at Camden, S. C., with its Olive hedges and fine old Cedar arches



The home of Mr. Voorhees at Oak Lane, Philadelphia, where stucco has been used on metal lath in an English type of house

The Secret of Durable Stucco

SOME SUGGESTIONS ABOUT THE PROPER USE OF THE BUILDING MATERIAL THAT HAS IN THE PAST FEW YEARS WON ITS WAY TO POPULARITY

BY ALBERT MOYER

ASSOCIATE OF THE AMERICAN SOCIETY OF CIVIL ENGINEERS

Photographs by Thomas W. Sears and others

THERE has been a tendency to discredit stucco, also called plaster, rough-cast and pebble-dash, for the simple reason that in some conspicuous instances it has proven unsatisfactory as a durable covering for the exterior of walls. The trouble has not been with the material itself, but with the ignorant methods by which it has been mixed and applied. Because we have come upon houses from the walls of which there were unsightly patches cracked or entirely fallen away from the support we have naturally been somewhat skeptical about the lasting qualities of this new-old wall covering.

With the rapidly increasing cost of wood, however, we have been forced, fortunately, to carry forward our experiments with other materials, until we have finally reached a point where the inherent merits of stucco have unmistakably asserted themselves, and the dependableness of the material been fully established when it is properly made, properly supported and properly applied.

The history of stuccoes does not furnish sufficient information and data to be of practical value in the manufacture of the present-day Portland cement stuccoes. There are records standing from the year 350 B. C. of stuccoes made from vastly different material than are of economical use at the present time, and we find that such stuccoes were almost invariably used in warmer climates where the action of frost would not end to disintegrate the rather poor material which was then available.

There is every reason to believe that originally these stuccoes were intended to cover up and protect inferior building stone and sunburned straw brick. The archaeology of stucco would tend to show that from an artistic standpoint this method of decoration was a development of the wattled buildings, which were plastered with clay and different muds hardened by being baked in the heat of the sun. Therefore, in this instance, the use of clay plaster over wattled houses was to protect an inferior building material.

To-day stucco is used for a similar purpose, that of protection and pleasing surfaces. It would, therefore, seem advisable to recommend a material which would best serve the purpose of protection and artistic merit. Stucco or plaster should never be used as an imitation of other building material. "To cover brick with plaster and this plaster with fresco is perfectly legitimate—the plaster is gesso grounds on panel or canvas, but to cover brick with cement and to divide this cement into joints that it may look like stone, is to tell a falsehood, and is just as contemptible a procedure as the other is noble."

To secure a wall covering that fulfils all modern requirements it is advisable to use only Portland cement stucco for exteriors, as this is the only hydraulic material which will stand the action of the elements.

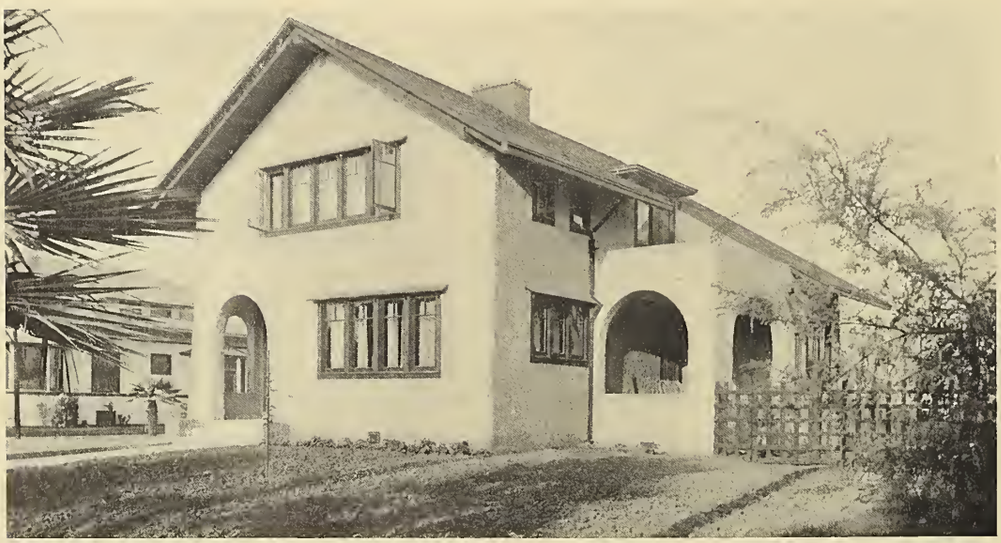
From the artistic side we would also recommend such surface



It is possible to secure dark stucco very easily, either by the use of colored aggregates or by the addition of mineral coloring matter



A house at Greenwich, Conn., that is of a type now being erected very widely in England with fairly smooth stucco walls



In contrast with the above a rough-surface stucco wall seems to show a more appropriate use of materials. Lawrence Buck, architect

finishes for stucco as will give both natural color and pleasing texture. It would be well, therefore, to expose to view the aggregates used and avoid as far as possible exposing the bonding material, Portland cement.

There is no artistic reason for allowing only the bonding material to be displayed to the eye. On very large wall areas the surface can be cleaned off by means of a sand blast, and on smaller jobs the surface may be cleaned so as to expose each grain of sand by means of muriatic acid in dilute solution, 1 part commercial muriatic acid to 4 or 5 parts clear water.

Where white aggregates (the gravel, marble chips or sand that is used with the cement) are used the surface may be cleaned off with a solution of sulphuric acid: 1 part acid, 4 to 5 parts clear water. The sulphuric acid leaves a white deposit and therefore should not be used excepting where the aggregates are white.

Another method is to scrub the surface while yet green, say within twenty-four hours, with a house scrubbing-brush and clear water. This is more difficult than the others, for the reason that if the stucco is allowed to remain too long before scrubbing, it will be too hard to remove the coat of neat cement from the outside of each particle of sand or other aggregates; while if scrubbed when it is too soft the surface may be damaged and difficult to repair.

If the character of the available aggregate will not present a pleasing surface when exposed, the following surface treatment may be used:

While the last coat is still thoroughly damp, apply a Portland cement paint, composed of 1 part Portland cement, 12 per cent. of the volume of the cement of well hydrated lime in pulverized form, and 1 part of fine white sand. Mix with water to the consistency of cream or the ordinary cold water paint. Stir constantly and apply by using a whisk broom, throwing the paint on with some force.

Keep this finish surface damp for at least six days, or longer if economy will permit. Do not allow it to dry out in any one place during the week. If necessary, protect by hanging tarpaulins and using a fine spray of water playing upon it several times during the day, by means of a hose. This will give a pleasing light gray color of excellent texture.

Stucco may be applied to various building materials. There is hardly any reason at the present time for stuccoing stone buildings; the procedure at best is difficult and hardly to be recommended unless the stone is of an inferior quality and color. Our building stone is usu-

ally an excellent material, however, and therefore does not require either protection or covering to produce pleasing effects.

New brick may be covered with stucco very successfully. The joints should be first raked out to a depth of half an inch. The brick must be saturated with water. It is always best to start stuccoing at the top of the wall and work down between the pilasters or corners, finishing a whole strip or whole side wall from top to bottom in one day. Thus no streaks or cracks are formed where one day's work ends and another begins. By this method the wall can be kept wet ahead of the work by means of a hose.



Stucco is perhaps seen at its best in conjunction with other materials, such as the half-timber work and the patterned brick screen wall in this house at Garden City. Aymar Embury, II, architect

The second coat should be put on as soon as the first coat has stiffened sufficiently to hold in place and stand the pressure of the trowel. This second coat should be well scratched and the finish coat applied while the second coat is damp. The finish coat should then be kept wet, protected from the rays of the sun, and, as far as possible, from drying out. This can be done by hanging wet cloths over it. This rule of keeping each coat moist until the other coat is applied, and protecting the surface after applying the finish coat, must be observed in all forms of Portland cement stucco.

If the stucco is to be applied to metal lath or wire cloth the metal should be plastered on two sides so that the supporting mesh is entirely encased in mortar in order to avoid rusting. If this is impracticable, then the metal lath or wire cloth should be dipped in a paint made of equal parts of neat Portland cement and water. Immediately after dipping, the metal lath or wire cloth should be tacked upon the framework in the position it is intended to occupy. As soon as the neat Portland cement has hardened on the metal, apply the first coat of stucco. Hair should be added to the mortar to be applied on wire mesh or expanded metal. Use one bag of cement to one pound of hair.



Stucco is fully as adaptable to the refined formality of the Renaissance types as to the picturesquely informal building

If plaster boards are used they should be nailed on the frame work of the building, leaving at least a quarter of an inch between each pair. This joint is to be filled in with lime putty, otherwise each plaster board will cause square cracks on the outside of the stucco the size of each board.

A convenient method of waterproofing plaster boards is easily available. The boards may be painted with two coats of any of the reputable bitumen waterproof paints to which plaster adheres. Then, about twenty-four hours after the bitumen paint has been applied, and within six days, apply the first coat of stucco.

For stucco or terra-cotta blocks great care should be exercised in keeping the blocks thoroughly saturated with water,



A house at Easthampton built with stucco on wire cloth upon a wood frame. There has been a serious attempt here to express in the design the character of the material used



The home of Mr. D. M. Murphy at Winchester, Mass., showing a very interesting combination of materials—this time of brick and timber paneling with the stucco. Robert Coit, architect

for if the blocks are not moist they will pull the water out of the mortar and it will crack and disintegrate. Portland cement requires water in its makeup until it has thoroughly hardened, which ultimate hardening usually requires from fourteen days to a month. It is not always necessary, of course, to play the hose on the wall for a month, although it would be advisable. The dews at night, the dampness in the atmosphere and the rain will furnish the necessary moisture, provided the material on which the mortar has been plastered has not too great an affinity for water.

In order to prevent the porous hollow terra-cotta tile from sucking the moisture from the stucco, and also to furnish waterproofing and an additional bond other than that which would be given by the key, it is good practice to paint the surface of the dry terra-cotta blocks after having been erected in the wall with two coats of first-class bituminous paint. It is important that the first coat of stucco be placed over this paint after twenty-four hours and within six days.

Proportions for a good stucco should be 1 part Portland cement, 2½ parts coarse clean sand (if coarse clean sand is not available use only 2 parts of sand). Add well hydrated lime, dry pulverized, equivalent to 10 or 15 per cent. of the volume of the cement.

In mixing stucco great care should be exercised to obtain the thorough incorporation of cement, sand and the other aggregates. The sand and cement should be mixed together dry until an even color results. This can be done by shoveling, and raking while shoveling. Water should then be added, being careful not to add too much water at a time and not to get the resulting mortar too wet, so that more sand or cement has to be added. Be very careful to bring the resulting mortar *up to* the proper consistency for plastering.

It is advisable to add to the mortar from 10 to 15 per cent. of the volume of the cement of well hydrated lime. This should be mixed dry with the cement and sand before the water is added. The addition of hydrated lime tends to "fatten" the mortar, making it more adhesive and impervious.

Another specification which we believe will prove of considerable value provides for the addition of mineral oil to wet mortar. After the water is added and thoroughly mixed with the mortar add 15 per cent. of mineral oil and remix. If a light effect is to be produced use white oil. When the oil is to be mixed with the mortar it is always advisable to use hydrated lime, as we thus have a larger amount of emulsifying material.

If it is the desire of the owner or architect to use the exposed aggregate method, interesting natural colors can be obtained by using the following materials instead of sand, in the same proportions: Green, red, buff, black or white marble screenings, all passing a number 8 screen and all collected on a number 40 screen. These different colored marbles and different colored sands, where obtainable, can be used singly or in a combination. When exposed by scrubbing or by means of the acid treatment, very interesting results are obtained, the resulting color being limited only by the available sand or marble screenings; in each case the color will be the color of the aggregates. Or, an excellent green can be obtained by adding 8 per cent. of the weight of the cement of cromium oxide. This should be mixed dry with the sand, cement and hydrated lime.

Always keep in mind that the surface to which the mortar is to be applied must be thoroughly saturated with water, each coat of stucco must be kept moist and the final coat must remain moist for at least one week, and longer if economy will permit.

Stucco should not be troweled to a smooth surface. The artist

(*Continued on page* 123.)



Particularly when stucco is used for the walls throughout is it advisable to secure in one of the many available ways a rough texture for the surface. "Renemede," the home of Mr. H. J. Hardebergh, architect, Bernardsville, N. J.



A sun-dial pedestal of terra-cotta —a material that is more frequently seen abroad than here



It is a mistake to allow planting of any kind to interfere with a close approach to the dial



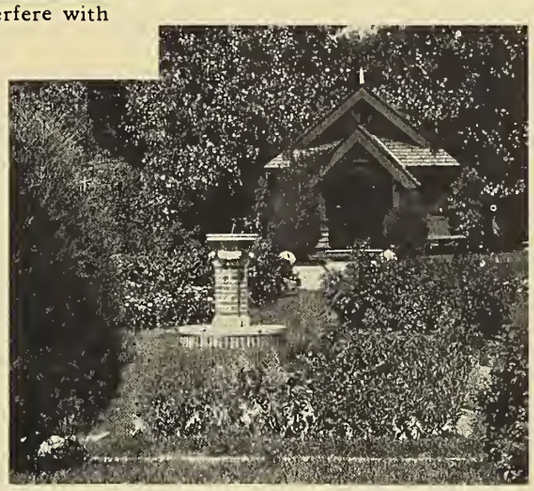
The limestone pedestal at "Airlie" near Warrenton, Pa., bearing an old iron dial face



The remarkable dial of Broughton Castle where the hours are indicated by vari-colored plants



A pedestal of unglazed terra-cotta designed by Mrs. G. F. Watts



The sun-dial of "Woodleigh," Lake Forest, Ill., is of brick with a white stone cap and base



Pedestals of molded cement are durable and less expensive than carved stone

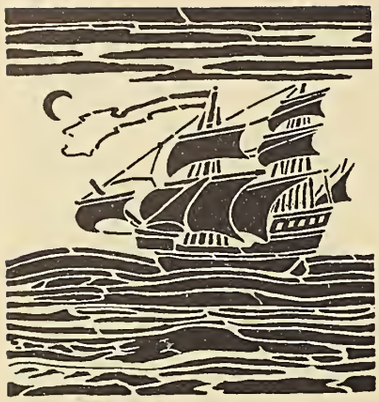


A stone pedestal designed by Wilson Eyre, architect, for "Ashford," Bellehaven, Conn.



A pedestal of stone-like terra-cotta with very old English gnomen

SUN-DIAL SUGGESTIONS



Stenciling Fabrics



METHODS AND MATERIALS FOR STENCILING CURTAINS, COVERS AND SUCH THINGS FOR THE HOME —SUGGESTIONS FOR HARMONIOUS PATTERNS THAT MAY BE USED ALSO UPON THE WALLS

BY LUCY ABBOT THROOP

Illustrations by Louise Shrimpton and others

THERE are two kinds of stenciling, the good and the bad, and, I am sorry to say, we see altogether too much of the bad variety. A weak and banal border used as a frieze, the work of an unimaginative "decorator," will quite spoil what should be an attractive room, but interesting and artistic work is quite another matter.

Stenciling is such a simple and useful art that anyone can add it to his or her list of accomplishments, and what is more, do with it something that is really worth while. Everything from leather belts to house furnishings can be stenciled, and when the design is chosen with due regard as to its appropriateness and its beauty and also the beauty of the color scheme, and if the work be done with care and skill, the result is charming. It seems especially suited to the furnishing of country houses, and houses of the Craftsman and bungalow type that are growing so rapidly in favor. These houses with their beamed ceilings and stained woodwork, their casement windows and leaded glass, have more or less an informal charm that heavy brocades and beautiful lace would quite spoil, and to fill the need of something individual and appropriate stenciling is often called upon in the furnishing. By varying the material and the style of design it can be used in almost all circumstances.

Stenciling is not difficult to do, but it takes practice to achieve the best results. One should never begin a piece of work without trying the color to be used on a sample of the cloth, as materials differ in the way they take color, and one must experiment and learn from experience, and thus avoid disappointment.

Cutting the stencil is the hardest part of the process. If one does not care to do this there are many designs already cut for sale at art stores, and some of the large paint companies have good collections and send catalogues; and many of the magazines have charming cut stencils for sale. Some of the designs are very good indeed, and some of them are too dreadful, but one can pick and choose, and if nothing suitable is found it is well to have some clever designer make one that is appropriate. A design does not have to be elaborate to be effective; in fact it is most important that the design one chooses should be broad and simple in construction, so that the effect will be good without a mass of detail.

To cut a stencil one must first transfer the chosen design to stencil board by slipping a piece of carbon paper face downward under the design and fastening them to a board with thumb-tacks, then tracing carefully the outline of the design with a sharp pencil. Stencil board is sold at paint shops for fifteen cents a sheet. When the tracing is done the design must be cut out with a sharp knife, and one must be very careful not to cut the connecting sections. There are special knives made, but a penknife is satisfactory, in fact is what most people use. Cut the stencil on an old table or drawing-board, and it is a good plan to put a piece of glass under it. This gives a clean, sharp edge but rapidly dulls the knife. To protect the forefinger while cutting wear the finger of a stout old glove. Leave at least an inch of plain board around the design and be sure the centre of the design is at right angles with the bottom edge. This helps to keep it straight in repeating.



A blue-and-white scheme for border and valance in the home of Mr. E. E. Calkins, Elmsford, N. Y.

Prepare the material by carefully marking the places for the repeat. If the design is a unit to be repeated several times the cloth must be divided into halves, quarters, or fifths, or whatever division one may wish, and the design put in the exact centre of each space. If the unit is to be grouped in sets the measurements must first be carefully made. A running design must have the repeat clearly marked upon it.

The material should be stretched over a piece of clean blotting paper and the stencil pinned in place with thumb-tacks. Have each color mixed



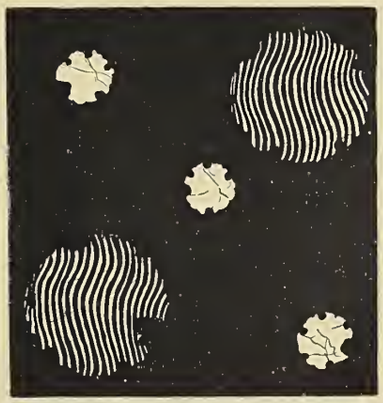
The simplest kind of summer curtains—fine cheesecloth hemmed and stenciled in pink and green

in a separate saucer before beginning work, with a separate brush for each color. The brushes are stubby little bristle affairs and cost from five cents up, according to size. Dip the brush in the color, press out as much as possible and wipe on a piece of blotting paper, so there will be no possibility of any excess of color, and then apply to the cloth. Hold the brush at right angles to the material and tap it up and down until the color is well rubbed in. Put the brush down first in the centre of each portion of the design, as this lessens the danger of the color running. When the stencil is moved it must be carefully wiped before putting down again.

There are many different preparations to use for stenciling. Oil colors thinned to the consistency of cream with turpentine, or benzine, or one of the thinning fluids that come for the purpose, are very satisfactory, and with them one can get beautiful colors. There are also some very good and simple dyes that come in tubes and have only to be mixed with hot water to be ready for use, and the colors are soft and attractive. There are also crayons that have a very interesting effect when used on coarse crash or linen; in fact they look more like block printing than stenciling. A good many of the color preparations need fixing with heat after the work is otherwise completed. One must try the color with great care on pieces of the material to be sure the consistency and color scheme are right. Do not use very many colors in one design, as it makes the work harder and takes away the simplicity and often the charm.

If these directions are carefully followed a little practice is all that is needed to bring success and most gratifying results.

When using stenciling for the decoration of rooms there should be dignity and beauty in the design, and the color and treatment should harmonize with the style of room. The subject of the appropriateness of the design is an important one, and it should, of course, always be in keeping with the room. The plain, heavy lines of a Mission interior, for instance, call for corresponding strength in the decorative scheme. I have seen a Mission living-room quite spoiled by a poor weak little Empire wreath used as a border—at least it had a family likeness to the Empire, but it certainly was a poor relation. It was entirely out of scale and style with the room. A single motif repeated at intervals about the room above the wainscot, or a more solid design, or one that gives the feeling of paneling, are all good. They should be done in soft tones that harmonize with the wall and furnishings.



From an old Japanese stencil such as can be bought in antique shops

Bedrooms lend themselves especially well to stencil decoration, and one in a country house could be made very charming by having the walls tinted cream color with a rose stencil design done in a panel effect in soft pinks and greens, and a rose border stenciled on scrim or muslin for curtains, with the some design repeated on the bed-cover, cushions, and bureau scarf. The side curtains and rug might be either plain soft pink or green. This same idea could be carried out in any color, and the design used could be varied to suit the taste of the occupant of the room.



A simple poppy stencil on the same cheesecloth in red and green. Two pairs were made and stenciled in one day

In a bathroom a design of waves and fishes done in cool greens and green blues, stenciled just above the tiles, is attractive. The design should be adapted for use on the linen or scrim curtains.

There are many charming designs for nursery walls. Children certainly appreciate their walls treated in this way, and there is a wide opportunity to have an individual and delightful room for them. A Noah's ark or barn-yard procession, or fairy tale or Mother Goose rhyme people, give a wide enough choice. The frieze should be placed low, about three feet from the floor, or the children will not notice it.

If stenciling is to be used in halls, living-rooms or dining-rooms, the designs should have a more conventional feeling than those used in the bedrooms.

Stenciling can be done on rough finished plaster walls, the natural color of which makes a beautiful keynote for a scheme of decoration. A design of old Dutch tiles done in blue on the plain plaster, just above a wainscot of weathered oak, with blue side curtains over white muslin, would make a very pleasant and cool looking room on the sunny side of a house. Also if one has a plain wall paper that is a trifle shabby and care-worn looking, a little stenciling applied judiciously but not too freely will freshen it enough to give it a new lease of life.

Stenciled curtains can be made of scrim cheesecloth, linen, Russian crash, raw silk, pongee, arras cloth, velours—in fact the list is too long to mention all the possibilities, as nearly all fabrics can be used, as well as leather. Velours takes dye extremely well, giving a soft and charming effect. Very beautiful sofa pillows, curtains, and portières, can be made of it. Chair and sofa cushions of linen, silk, or arras cloth, can all be stenciled to match any scheme. Piazza cushions are very attractive done in this way. Matting rugs for the piazza can also have a bit of stenciling done on them in neutral colors with good effect.

A very beautiful screen can be made for

(*Continued on page* 123.)

The Right Use of Evergreens

STRIKING THE MOST POWERFUL NOTE IN LANDSCAPE PLANTING — ARRANGING GROUPS TO AVOID ARTIFICIALITY — THE ADVANTAGES OF THE GOOD OLD ESTABLISHED SORTS

BY GRACE TABOR

Photographs by Nathan R. Graves and others

[The tenth of a series of articles by Miss Tabor on the subject of landscape gardening as applied to the American home of moderate size. Preceding articles in the series have appeared under the titles: "Utilizing Natural Features in Garden Making" (Oct., 1909); "Getting Into a Place" (Nov.); "Formal or Informal Gardens" (Dec.); "Screening, Revealing and Emphasizing Objects or Views" (Jan., 1910); "Boundary Lines and Boundary Plantings" (Feb.); "Planting Trees for Air, Light and Shade" (Mar.); "Planting Shrubs for Mass Effects" (Apr.); "The Part Flowers Play in Garden and Landscape" (May); and "Blending Architecture and Nature by Planting" (July). Questions relating to further details and planting information will be gladly answered.—EDITOR.]



We in America can hope only to approximate the grandeur of the Cypresses of Italy



Closely associated with the best old American gardens is the rambling hedge of Box

LEGEND has it that the piñon was the first tree to rise from the bare, brown bosom of the earth and certain it is that something deep and elemental stirs the heart when the voices of all this great whispering tribe breathe their mysteries into human ears; equally certain it is that Evergreens always have struck and always will strike the supreme note in a landscape—a note that lifts the imagination to splendid heights.

But it is all too seldom that they are planted with reference to this. In modern gardening they are too apt to be "specimens," such as the glaucous-foliaged Spruces or golden Arborvitæs, or else they are relegated to the merely utilitarian and planted as shelter belts for something that stands before them and focuses the attention; in either of which cases the real and lofty grandeur of the order is overlooked and hopelessly dimmed if not altogether obscured.

To be sure the question of purpose must be kept in mind quite as much here as in all other phases of gardening, for a reason for planting must exist, else there can be no excuse for planting—but this reason need not altogether lack an esthetic side. Precise, straight rows of Hemlocks or Spruce will shelter from the wind and will hide a view that is objectionable, but it is such planting, utterly devoid of imagination and feeling and resulting in a forbidding gloom, that is largely the cause of the prejudice which some cherish towards evergreens as a class. It is quite as possible to group effectively and still secure protection or shut out objectionable features as it is to plant in rows to do so—and in the former case a definite interest is created, a bit of true landscape is formed so that the utilitarian is lost sight of completely in the end; nevertheless the reason for planting existed and continues to exist, though it is not apparent to the observer.

Fancy varieties of a tree are seldom worth while, whether evergreens or deciduous—and this can never be emphasized too much. With evergreens particularly the temptation to indulge in some of the many novelties is constantly before the unwary buyer and the standard natural forms are almost lost sight of. Horticultural forms may be interesting in themselves, but it takes something with a greater claim to consideration than "interest" to build up a beautiful picture—and the quality that makes them interesting when they are a novelty is usually the very thing that makes them tiresome when the novelty has worn off. So on the



A well arranged group of Hemlocks at the edge of a lawn, the beauty of which winter can only accentuate

whole it is the ordinary and accustomed variety which wisdom will select.

Nothing is more beautiful than the familiar White Pine which is native over such an extended area of the United States and which will grow practically everywhere, so what excuse is there for using a novelty in place of it? No novelty can have withstood the test of generations as the native has—if it had it would no longer be a novelty—and the weaknesses it may develop can not even be conjectured. The changes which age will bring to it are likewise all a matter of guesswork and with evergreens, where we are planting for all time, these are very important.



For the most harmonious grouping along a border the greatest depth in plan occurs at the point of greatest height

For there are two distinct forms in the life of the majority of the cone-bearers; the first—the youthful—is regular, pyramidal and somewhat formal; the last—the mature—is rugged and irregular and altogether quite different from anything to be imagined, judging from the earlier.

The period of transition from symmetry to irregularity comes at about the twentieth to the twenty-fifth year in some up to the fortieth or fiftieth in others, hence it is apparent that not until a variety has been grown for fifty years in a given soil and climate can it be said positively whether or no it is a success under those particular conditions.

Fifty years hence seems a long way off in this day and age of haste—and of course it is a long way off—but building a landscape is not the task of to-day or this year; indeed it is not a task that the builder can much more than begin. Even with wisdom and industry beyond price at his command he still must wait on Time.

And Time goes straight ahead if the builder's work is ill, quite as bent on finishing it as though it were well, and quite as determinedly laying emphasis on every point where emphasis can be made to lodge. This is the thought that ought always to be before us—this is the thought that, centuries back, guided the builders whose work now remains in the wonderful old gardens of the Old World.



Cedars, Pines, Spruces, Firs and Hemlocks were moved here to screen a service court

Plan for to-day, and this year, and next of course—plan to get all into the present and out of it too, that is possible; but plan ahead at the same time. Patience and this looking ahead are always essential in gardening but especially are they so when the subject of the work is evergreens. Keep an eye constantly to the future. Have the quick-growing, short-lived trees for the immediate need, but do not omit planting the slower-growing, long-lived species to take their places, in the course of time.

All that has been said about fancy varieties and novelties applies with even greater force to the "golden-leaved" and "silver-tipped" conifers so much in use at present. Bear in mind constantly that it is always a question whether any tree or shrub with abnormal foliage—and variegated foliage is, with one or two exceptions, always abnormal—is in good taste; and the doubt makes it safer to draw the line quite this side of planting them, altogether. No artist would dream of planting them unless many were grouped in such a way as to give them the meaning and force which unity might express.

This is the test which will ultimately decide the merit of any garden work; no planting can be regarded as a complete success if it does not offer finally a subject worthy canvas and paints and brushes—and a cultivated eye and trained hand to use them. Certainly a solitary Blue Spruce in the middle of a lawn will hardly permit even its fondest admirers to hope or expect this for it.

Generally speaking, the grouping of evergreens follows the same lines as the grouping of deciduous trees, but fewer will ordinarily be planted because of their stronger individuality and dominating qualities. They may be combined with deciduous trees or planted by themselves, either one; in combination with the former they should occupy the prominent positions and should be in either a *decided* majority or minority. Never use an equal or nearly equal number of both kinds.

Usually one variety of



A newly set clump of Mugho Pines at the corner of a drive. *P. Montana* is a good dwarf form and will stand shade

Pines do not like close, heavy, clay soil, nor will they do well on shallow soil because they have a long tap root. Loose sandy earth suits them best, and because they have this tap root that reaches deep for moisture, they can endure dry soil. The White Pine is not so particular as the rest of the family, however, and will adapt itself to uncongenial places very cheerfully. Pines are very intolerant of shade, but the latter will make the best of a certain amount of this, too.

Cedars are at home on wet, even swampy, soils, though as a matter of fact they will do better where it is dry. They will stand some shade.

Spruces are shallow-rooted trees, which always means adapted to soil that is moist—and they thrive in extreme cold, being natives of high altitudes. They mind shade less than either of the two first named.

Firs are trees of high regions too, and some can not endure a dry, hot climate at all, unless shaded and given the coolest spots.

Hemlocks are not exacting and will grow in almost any kind of soil providing it is moist. Hemlocks and White Pines, by the way, are one of Nature's combinations and may often be found growing together in large forests, which is a hint toward grouping. Hemlocks stand shade well and are good for hedge service.

evergreen will be found repeated more or less often, in any patch of woods or within any special area, just as we have noted previously that one variety of deciduous tree is to be found dominating nearly always in a similar growth. The reason of course lies in the fact that all the conditions are exactly suited to give to that variety a little advantage, and though other trees may not be crowded out altogether they do not multiply as rapidly as the favored one. This leads to a "mass effect" quite in line with what Nature continually offers—and furnishes the best example possible of ideal planting, from the practical as well as the esthetic side, being in the last analysis a survival of the fittest.

Learn what evergreens are best suited to a place before planting any, by ascertaining what are native to the region, to the immediate territory; then make use of these or their nearest relatives in all broad scale planting, governing the selections, of course, by the soil conditions of the particular piece of land to be planted. A tree that may thrive on a mountain side will not tolerate the moist valley at the mountain's feet very often, hence the caution to judge from those trees found growing in the *immediate* territory.



Five-hundred-years-old Cypresses around the pool at the Villa Falconieri, Italy. We can approximate the grandeur of this effect with our Junipers



In planting evergreens allow one or two kinds to predominate

Of the native Pines, *Pinus Strobus, Pinus resinosa* and *Pinus rigida* are the best; *Juniperus Virginiana* is the choice among cedars. The White and the Red Spruce (*Picea Canadensis* and *Picea rubens*), respectively, and the Douglas Spruce, which after all is not a true Spruce (*Pseudotsuga mucronata*) are preëminent among their kind. The native Firs do not do well "in captivity," but *Abies Nordmanniana*, which is an importation from the Caucasus mountains, is a splendid tree that may be planted with confidence in its good behavior. *Tsuga Canadensis* is the fine native Hemlock, one of the most satisfactory evergreens in the world, while *Thuya plicata* — the giant Arborvitæ, very little known as yet but rapid-growing and beautiful and deserving great popularity, closes the list of the nine very best—a list from which a selection to suit any locality may be made.

The use of two or three varieties of a species is not to be

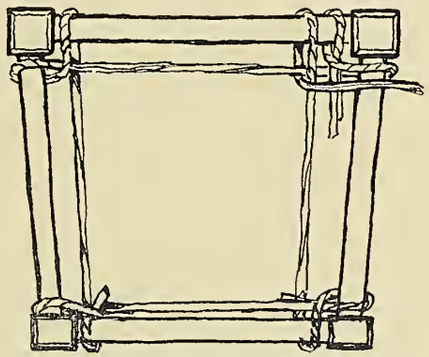
(*Continued on page* 114)

How Rush Seats Are Made

GATHERING AND DRYING THE RUSHES, TWISTING AND WEAVING THEM INTO A CHAIR SEAT THAT IS AS DURABLE AS LEATHER—A PROCESS THAT BAFFLES THE MACHINE

BY LOUISE SHRIMPTON

THE adoption of machinery in the manufacture of nearly every article of household furnishing has not extended to the making of rush seats. This is for the excellent reason that it is impossible to weave rush by machinery, as it is too uneven in length and in thickness to admit of being fed to even the most diabolically clever of machines. Weaving as well as harvesting must be done by hand, now as in the early days of the flag-bottomed chair. Enterprising manufacturers at one time made a spurious rush of paper, weaving it by machinery into imitation rush seats, but paper chairs proved unacceptable even to the humbug-loving American public, and our rush seats are still made of rush, preserving by necessity a very interesting hand craft.



Starting at the lower left-hand corner, a continuous line of spliced rushes is woven from the outside towards the centre

The increasing demand for this style of chair seats during the past six or seven years is probably due to the revival of interest in old Colonial furniture and its reproductions and to the growing preference for a simple type of modern chair, for which rush is eminently suitable. As a result of this demand it is now comparatively easy to find new rush seat chairs, or men capable of mending old ones. The weaving is in the hands of a few workmen scattered throughout the country, most of them of foreign parentage. It is usually a home industry, though in some factories small groups of rush weavers are seen, surrounded by machines and their attendant workmen, the primitive and the modern in vivid contrast. While simple in its technique, rush-weaving requires strength of arm and hand, and expert work needs much practice.

Home workers usually gather their own rush. The common bulrush or cat-tail, sometimes called flag, is used. Growing on marshy lands, it is of no value to farmers, who are glad to sell for a small sum the privilege of cutting it. In the latter part of August, when the cat-tails turn a velvety brown color, is the time for harvesting the slender blue-green leaves used for chair seats. Some of the workmen spend a week or so in the marshes at this season, camping out in tents if their homes are at a distance. The cutting is done with a sickle, the men standing for hours at a time in the water, which is sometimes knee-deep where the rushes grow thickest. After the sun has thoroughly dried them, the rushes are gathered into sheaves and stored in a hay-loft or in some place that is dry and warm. A few days before they are needed they are placed in water for about ten minutes, when they are taken out, covered with cloths, and left to soften. If the rush is too wet it is spoiled for use, but it must be dampened thoroughly to render it pliable. The last step in its preparation is called "snapping the flag," and consists in running it through a clothes-wringer. The interior of a rush leaf is filled with tiny compartments of a sponge-like character, which make the rush inflexible and hard to manage. When run through the wringer, the air is forcibly expelled from this system of compartments with a report like a pistol shot. Some workmen snap the flag over a wooden peg, but this method is hard on the hands. A hundred years ago when rush seating for Colonial chairs was a flourishing industry, big wooden rollers were used in some localities for this part of the work.

The rush is now soft and pliable, ready for use in weaving. The home worker sits in a strong light, usually in the family kitchen or living-room. On the floor in front of him is an iron standard with a frame top on which the chair to be seated is fast-

(*Continued on page* 115)



The rushes are gathered from the swamps when the cat-tails have turned brown—usually late in August



There is no chair seat that seems so completely at home with Colonial furniture as does the durable rush



With the chair fastened upon a swivel post the weaver moistens his rushes and works around the frame

Everyman's Greenhouse

PRACTICAL SUGGESTIONS AND ALL THE DATA FOR BUILDING A GREENHOUSE WITHIN THE MEANS OF EVERY HOME OWNER—THE COST IN DETAIL

BY F. F. ROCKWELL

Illustrations by the author and others

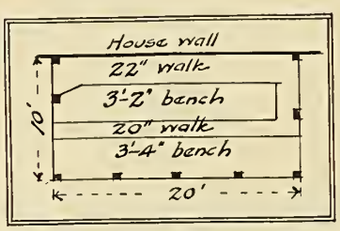
[It is not surprising that there are very few small greenhouses, for a little investigation will reveal the fact that even a house of very small size, when built to order in the most approved modern methods, will cost a considerable amount. Mr. Rockwell has built greenhouses for himself and knows how it can be done well and at little expense. A second article will take up the details of heating and general management.—EDITOR.]

HAVE you ever stepped from the chill and dreariness of a windy winter day, when it seemed as if the very life of all things glad and growing were shrunk to absolute desolation, into the welcome warmth and light and fragrance, the beauty and joy of a glass house full of green and blossoming plants? No matter how small it was, even though you had to stoop to enter the door, and mind your elbows as you went along, what a good, glad comfortable feeling flooded in to you with the captive sunlight! What a world of difference was made by that sheet of glass between you and the outer bitterness and blankness. Doubtless such an experience has been yours. Doubtless, too, you wished vaguely that you could have some such little corner to escape to, a stronghold to fly to when old Winter lays waste the countryside, and spreads the white tents of his regiments within the very heart of your garden. But April came with birds, and May with flowers, and months before the first dark, shivery days of the following autumn, you had forgotten that another winter would come on, with weeks of cheerless, uncomfortable weather. Or possibly you did not forget, until you had investigated the matter of greenhouse building and found that even a very small house, built to order, was far beyond your means.



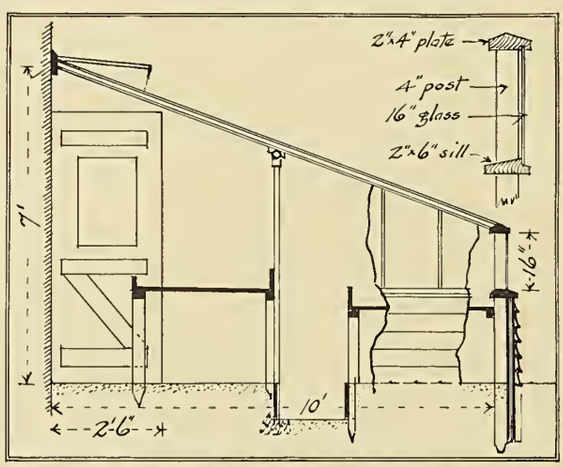
Most people, when thinking of greenhouses, picture only the large isolated ones that are expensive to build and heat. There is another kind, within the reach of every home-owner

Do not misunderstand me as disparaging the construction companies: they do excellent work—and get excellent prices. You may not be able to afford an Italian garden, with hundreds of dollars worth of rare plants, but that does not prevent your having a more modest garden spot, in which you have planned and worked yourself. Just so, though one of these beautiful glass structures may be beyond your purse, you may yet have one that will serve your purpose just as practically. The fact of the matter is, you can have a small house at a very small outlay, which will pay a very good interest on the investment. With it you will be able to have flowers all the year round, set both your flower and vegetable garden weeks ahead in the spring, save many cherished plants from the garden, and have *fresh* green vegetables, such as lettuce, radishes, tomatoes and cucumbers that can readily be grown under glass. And you will be surprised, if you can give the work some personal attention, or, better still, have the fun of doing a little of the actual building yourself, at how small an outlay you can put up a substantial structure of practical size, say 20 feet by 10—of the "lean to" form.



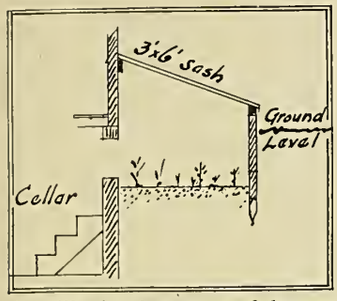
The plan of the lean-to type shown in section below

Let us "get down to brass tacks" and by way of illustration see what the material for such a house would cost, and how to erect it. Almost every dwelling house has some sheltered corner or wall where a small glass "lean-to" could easily be added, and the shape and dimensions can be made to suit the special advantages offered. We will consider a simple house of the lean-to type, requiring a wall, to begin with, 20 feet long and 7 feet high, down to the ground, or a foot or so below it, if you can dig out. Below is listed the material such a house would require. With modern patented framing methods such a house has been estimated by greenhouse building companies to cost, for the material only, from $325 to $400. Yet you can have a wooden house that will serve your purpose at a cost for materials of $61 and, if you do not care to put it together yourself, a labor cost of, say, one-third more.



A sectional view of our two-bench, 10 x 20 ft. house built against the dwelling wall. If possible it would be well to gain a steeper slope for the glass and better headroom

As our north wall is already in place, we have only four surfaces to

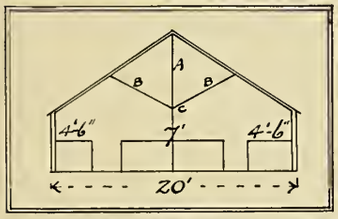


A still simpler type of house entered from the cellar

consider, as the accompanying diagram shows—namely, south wall, gable ends, roof and openings. For the roof we will require a ridge against the wall of the dwelling house, sash-bars running at right angles to same, and a "purlin," or support, midway of these, and a sill for the lower ends. For the south wall we will need posts, one row of glass and boards and "sheathing." For the gable ends, a board and sheathing wall to the same height, and for the balance, sash-bars and glass. The required openings will be a door or doors, and three ventilators, to give a sufficient supply of fresh air.

For these the material required will be:

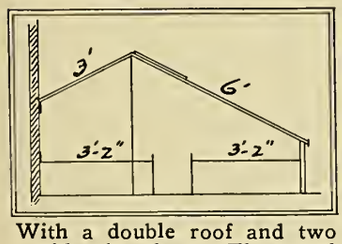
10 ft. of 2 in. x 4 in. ridge	$ 0.80
13 10-ft. drip bars	3.25
2 10-in. end bars	1.00
20 ft. 1-in. second-hand iron pipe	1.00
5 6-ft. x 1¼-in. second-hand pipe posts	.50
4 1¼ in. x 1 in. clamps	.50
20 ft. 2 in. x 4 in. eaves plate	1.60
20 ft. 2 in. x 6 in. sill	2.20
15 1-in. pipe straps	.50
18 ft. 2 in. x 4 in. sill, for gables	1.50
40 ft. side bars, random lengths, for gables	1.00
3 ventilating sash for 3 24 in. x 16 in. lights	3.00
9 16 in. headers for ventilators	.40
6 hinges with screws for ventilators	.75
1 roll tar paper, single-ply	2.00
6 boxes 24 in. x 16 in. glass, B double thick	24.00
75 lbs. good greenhouse putty	2.50



The standard type of isolated house with pipe bracing, B B, joining the central uprights in a socket fitting

All of the above will have to come from a greenhouse material supply company, and the prices given do not include freight charges. The following items may probably be bought more economically in your immediate vicinity, and the prices will vary in different sections of the country:—

Total of items listed above	$46.50
240 ft. rough 1-in. boards	7.50
6 posts, 4 in. thick, 6 ft. long, planed on one side 2 posts, 4 in. thick, 8 ft. long, planed on one side	3.00
1000 shingles	4.00
Total cost of materials	$61.00
Estimate of labor	20.00
Total cost of greenhouse	$81.00



With a double roof and two wide benches. The roof valley would need draining

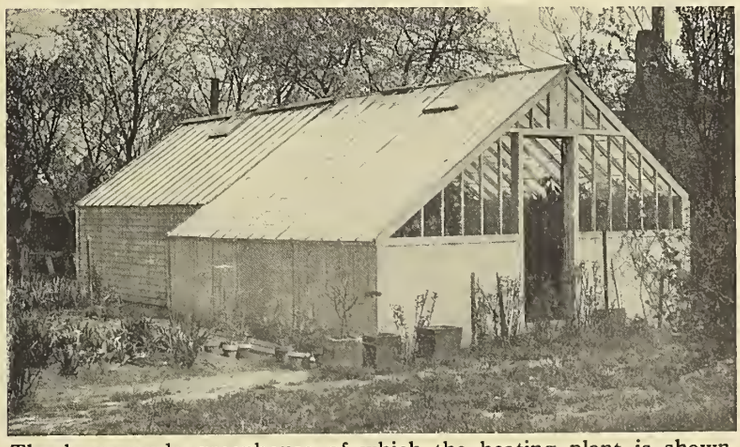
Level off a place about 22 x 12 feet, and set in the posts as indicated in the plan on page 92, taking care to get the lines for the ends of the house perfectly square with the wall, and exact in length. This is best done by laying out your lines first with stout string, and making your measurements accurately on these. Then put in the posts for sides and ends, setting these about three feet into the ground, or, better still, in concrete. Put in the two corner posts which should be square first. Next saw off all posts level at the proper height, and put in place the 2 x 4 in. eaves plate on top of these, and the 2 x 6 in. sill just far enough below to take a 16 x 24 in. light of glass, with its upper edge snug in the groove in lower side of plate, as shown in detail of section on page 92. Fit the 2 x 6 in. sill about the posts so that the mortise on same will just clear the outside of posts. Then put on the siding on sides and ends—a layer of rough inch-boards, a layer, single or double, of tar paper, and a second layer of boards, covering on the outside with shingles, clapboards or roofing paper. The five 7 ft. x 1¼ in. pipe posts may now be placed *loose* in their holes, and a walk dug out of sufficient depth to allow passage through the middle of the house. Rough boards, nailed to stakes driven into the ground, will hold the earth sides of this in place.



A hot-water boiler from a passenger coach. The system heats 550 sq. ft. of greenhouse with a half-ton of soft coal and cost $25 to instal

Next, after having it sawed in two perpendicularly (thus making 20 ft.), screw the ridge securely to side of house at proper height, giving a thick coat of white lead at top to insure a tight joint with house. Now put one of the end bars in place, taking care to get it exactly at right angles with ridge, and then lay down the sash-bars, enough more than 16 in. apart to allow the glass to slip into place readily. Take a light of glass and try it between every fourth and fifth bar put into position, *at both ridge and eave,* as this is much easier than trying to remedy an

(*Continued on page* 114)



The home-made greenhouse of which the heating plant is shown above. It would be better to have a line of glass in the vertical walls just under the eaves



A planting of shrubs and a lattice screen shuts off the service entrance at the near end, giving the back an unobstructed view



The laundry drying yard is well tied into the whole design by means of the extension wall and posts of stucco

The Service End of the House

A MARKED CHANGE THAT HAS BEEN BROUGHT ABOUT IN THE APPEARANCE OF BACK DOORS AND LAUNDRY YARDS, DUE TO A NEW MODE OF LIFE

BY RUSSELL FISHER

Photographs by Thomas W. Sears and others

THE stupendous development in suburban living that has been evident throughout America for the past decade has wrought many changes in the character of our homes. Among other things it has abolished the back alley and uplifted the back door.

In the larger cities, where the houses were necessarily set cheek by jowl along the streets, an alleyway along the backs of these, serving the rear ends of the houses upon two parallel streets, was the simplest and most effective way through which to bring supplies for the household and to remove ashes and garbage. The element of beauty did not enter into the matter to any appreciable extent. The term "back yard" became one of reproach, and the gardens consisted of a long-suffering shrub or two and perhaps a bed of geraniums and coleus set in the middle of a moth-eaten lawn bounded by the high board fence.

Then people began to realize that they were moving countrywards in order to get away from just that sort of thing. An expanse of lawn came to be appreciated to such an extent that just now we are in the midst of a period of development when perhaps most of us favor the abolition of all boundary lines between building-lots, so that the eye can roam over our neighbor's plots as well as our own. The high board fence has gone, the back alley has gone and we find that from our gardens our own and our neighbor's back doors are about the most conspicuous elements in the landscape.

So the time has come when we must meet and solve this problem of making our back doors and our laundry yards either as attractive as possible or as inconspicuous as possible. We find, too, that with the greater freedom given us for design and planning upon a larger plot of ground, the service portion of the house is as likely to find itself at one *end* or even at one side of the *front* as in its time-honored place at the rear.

Indeed, since the back alley is a thing of the past and our grocer's wagon now drives up to the front of the house, it becomes evident that a service entrance at one end in most cases will permit the necessities of life to be brought in with the least amount of disturbance and effort. Now that we have attained that sanity of mind that reserves the greater privacy of the rear for our gardens and our porch or paved terrace, we must find a less important and less conspicuous place for our service portion of the house.

I remember well with what astonishment and ridicule a house, designed on a perfectly rational basis such as this was received by neighboring owners some six or eight years ago. The wing containing the kitchen and service portion projected to the front of one side of the house where it had to be passed by everyone approaching the front door. Such was the skill in design, however, in locating the service door at the far end, just around the corner, and in having high horizontal windows in the kitchen front, with no openings on the side next the front door, that the house was not only beautifully adapted to its site but crowned with distinction among its commonplace neighbors.



A typical suburban home where the service end is concealed by a well designed lattice reached from a branch path

There are two main



A Lake Forest, Ill., home where the stable and service wing are at the front, leaving the entire water front unobstructed



The lattice screen at the far end serves not only to conceal the clothes-line but increases the apparent length of the building

elements to be kept in mind when arranging the service portion for its exterior appearance. One is the necessary but too frequently unsightly laundry drying yard, and the other is a suitable provision for those necessary evils that, as far as we can see, must always be with us — the ash barrel and the garbage pail.

Each of these can very easily, and at slight expense, be made unobtrusive from every point of view. A wood lattice, about seven or eight feet high, covered with vines, will hide the fluttering lines of drying garments and may even add to the architectural appearance of the house. As for the other unsightly utilities, it is the simplest thing in the world to build under or adjacent to the service porch a compartment in which these may be kept under cover. It really is astonishing, however, in spite of the simplicity of the means, how few houses are built with this compartment as an integral part of the plans. Just jog your architect's memory on this point, for it is one of those things that seem never to be added if it is not built in at the start.



A laundry-yard lattice will often tie to the main building a minor structure such as this tool-house

And another convenience that you will do well not to overlook is an outside door for the ice supply. One does not have to build in a specially designed refrigerator in order to have the ice put in directly from the outside—though a refrigerator built in to order is a source of endless comfort. A small door in the outside wall, let in above the spot where your refrigerator is to stand, with a couple of steps leading up to within reach of it from the ground level, will save a lot of dragging of ice over the service porch or through the kitchen.





The side of a Pottsville, Pa., home, from front and back. The arched screen is not only an attractive feature of the garden, but it helps to hide the stable yard and the well designed compartment for unsightly utilities. The ice door is just above it





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CHOOSE, THEN, BETWEEN THE MASTERPIECE OF GARDENING AND THE WORK OF NATURE; BETWEEN WHAT IS CONVENTIONALLY BEAUTIFUL, AND WHAT IS BEAUTIFUL WITHOUT RULE.—VICTOR HUGO



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CHOOSE, THEN, BETWEEN THE MASTERPIECE OF GARDENING AND THE WORK OF NATURE; BETWEEN WHAT IS CONVENTIONALLY BEAUTIFUL, AND WHAT IS BEAUTIFUL WITHOUT RULE.—VICTOR HUGO



The Plume Poppy deserves a place for its rapid-growing proclivities. Foam Flower resembles it on a small scale



Dutchman's Breeches (*Dicentra cucullaria*) makes an eminently satisfactory ground cover



Great Burnet is common enough in some places, with its white flowers and attractive dark foliage

Some Experiences With Wild Flowers

BRINGING IN SOME OF THE MORE INTERESTING AND BEAUTIFUL NATIVE PLANTS—WHAT TO TAKE AND HOW THEY THRIVE UNDER CULTIVATION

BY H. S. ADAMS

Photographs by the author, F. A. Walter and others

FROM the time that I was a youngster I have been in the habit of occasionally bringing home a few wild plants to see how they would accommodate themselves to more or less tame circumstances. I confess that I like the fun of the thing, if I may so express what I really take quite seriously, and I presume that the habit will remain an occasional one with me the rest of my days.

I remember that I began with the Columbine (*Aquilegia Canadensis*). Hitherto, the walks and drives in the course of which I took my early lessons in nature study had been to the woods, meadows and uplands to the east and the south, but now my way had led to the rocky ridge to the westward, where alone for miles around grew the Columbine and, though I did not know it then, a still choicer wild flower. Doubtless it was the novelty of the thing; at any rate I carried home a few plants of the abundant Columbine and made for them a little bed by the side of the house, in partial shade. Although this is now more than thirty years ago, I well recall that these plants alone of all that I have brought home from the wild showed any marked tendency to "improve" under cultivation. I let the seed ripen, and the next spring had a flourishing crop of youngsters that I installed in a border of their own on the north side of the house, and a year later, when they flowered profusely, I was astonished to find that the second generation was fully three times as tall as the first. As the blossoms had lost correspondingly in brilliancy of color, the departure from normal did not strike me as particularly desirable. I have since brought the wild Columbine from real mountains, but I think there will never be any quite so beautiful as those first ones from the little ridge two miles to the westward of home.

It is a striking commentary on the proverbial neglect of things close at hand that it was not until I had been to Europe three times, as well as to all four points of the compass in this country, that for the first time in my life I went to the top of the said ridge to get the view of the valley lying beyond. To a scenic revelation well worth while I added a delightful botanical discovery—coming across the veritable Harebell of the poets—*Campanula rotundifolia*—here and there on or near the top of the ridge. Now a Harebell, tucking itself between bits of rocks, is not easy to dig up with a penknife; but I succeeded in getting two plants that August afternoon, making sure that I did not overlook the part of the roots with the true leaves. I placed the plants in a corner of a border, with a small stone by them to make them feel at home, and rather feared that the spring would show no trace of such tiny things. But they came along vigorously and, instead of flowering in June and July, according to Wood, they straggled along until it was the November frosts that saw the last of my "blue bells of Scotland." The smallest of all the Campanulas that I am familiar with, they are also the daintiest; and if these do not stay by me more shall come in from the wild.

Another pleasant surprise of a summer walk came to me in the great meadow a few years ago. I never thought that those vast reaches of grass held any secrets from me, but one day I saw something very white, very fuzzy and very erect, rising above the lush green. I went over to the stranger. It was too big for my knife, so I left it for the next trip—only to find that the mowers had gone over the ground and, without the white flowers as a guide, it was useless to try and find the plant. The next summer I watched out for the blossoming, located the plant and with a



You can dig up bulbs of the Wood Lily and have it bloom in your garden the next season

heavy trowel cut away part of it, leaving the rest for nature's renewal of her stock. What I took home I divided into six pieces and put them in my little nursery, where each had made a strong plant by spring. Then five of them went into my border and one into a neighbor's. Great Burnet (*Poterium Canadensis*) the tall white stranger proved to be. Of the two I think the dark foliage is more attractive than the flowers, but the plant is a very good acquisition to the border. As a matter of fact it was cultivated in gardens in days gone by. In the wild it is plentiful enough in some places. Where I ran across it Burnet had never been seen before in my time, however, and the chances are that the seed came down the river in the spring flood.

Meadow Lilies, as we call *Lilium Canadense,* I have taken from the same locality with the aid of a trowel. It is no light task to dig the bulbs thus, but it is also no light task to lug a spade four miles of a hot summer day. The Wood Lily (*Lilium Philadelphicum*), which shuns our part of the state, I have dug up with a pen-knife and had it bloom the next summer; but I can not recommend the pen-knife, often as it has been my salvation in such circumstances. Both of these lilies are excellent for the home grounds, the *Philadelphicum* preferably in partial shade.

I think, though, that on the whole Asters have been the most satisfactory things that I have brought home in my hands from the wild. The New England Aster (*A. Novae Angliae*) I began with, it being one of those nearest at hand, and in the more favorable garden conditions it has made splendid clumps that give a fine note of purple when it is most needed. From another state I have introduced the Smooth-leaved Aster (*A. levigatus*) with equally happy results; its blue flowers are extremely showy. These are only two of a dozen or so kinds of wild Asters that have succeeded well in my garden; a few of them altogether too well, as, unless closely watched, some of the taller ones will take possession of all the space within reach.

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New England Asters are among the most satisfactory flowers to bring in from the wild



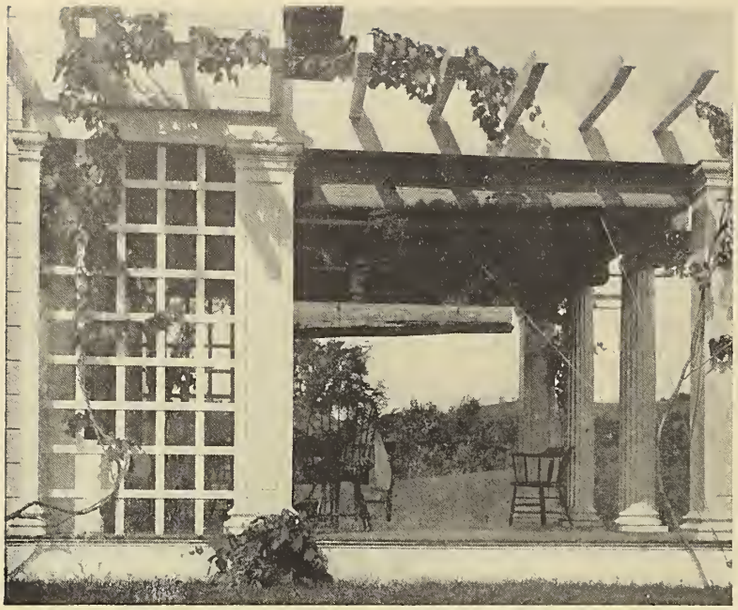
The Cranesbill (*Geranium maculatum*) has stood by me through thirty years



Columbine transplanted to the home rock garden will produce much larger flowers



The Harebell of the poets—*Campanula rotundifolia*—a rare find on a hill ridge



A home in New Hampshire, where a simple lattice serves to give just the right amount of privacy to the porch



Why is it that the use of a lattice as a porch awning is not more frequently seen? Designed by Charles R. Lamb

The Architectural Value of Latticework

THE PASSING OF CHICKEN WIRE AND STRING SUPPORTS FOR THE VINES THAT GROW UPON AND ABOUT THE HOUSE—WHAT WOOD LATTICE WILL DO

BY JARED STUYVESANT

Photographs by T. B. Temple and others

A MAN who is just completing the plans for his new home put this question to me: "Is this wood latticework, that seems to be more and more frequently used, merely a fad like so many other little 'kinks' of architectural design that one sees nowadays, or has it come to stay?" In the first place wood lattice as applied to house architecture is not a new thing, and I venture to predict that it will not prove to be merely a fad.

Wood latticework as a frank and rational support for vines is by no means a modern device. As long ago as 1700,



The stable at "Fairacres," Jenkintown, Pa., where the vines climb over a roof before reaching the framework



Although most latticework is painted white it is sometimes felt that a green contrasts better with a white background



"Wyck," a Germantown home built about 1690, has one whole side covered with latticework against the white plaster



A beautifully detailed rose lattice on a modern Colonial house at Litchfield, Conn.



Even for interiors, when of an informal character such as a billiard room or conservatory, latticework may be effectively used as a wall decoration



The green-painted lattice filling between the pergola arches relieves the white woodwork

it appears on "Wyck," one of the finest old homes in Germantown, Pa., where it covers the entire lawn side of the white plaster house, giving, with its burden, a wonderfully beautiful chiaroscuro in green and white.

The recent popularity of lattices among the architects who are designing country and suburban homes is based on intrinsic merit rather than upon any merely temporary appeal to their decorative sense.

An architectural fad may readily be marked as such from its inception, the acid test for it being, "Is it based on an actual need and does it fulfil its function in a straightforward rational manner?" If an architectural form or detail can measure up to that test it is no more a fad than is a rain-conductor.

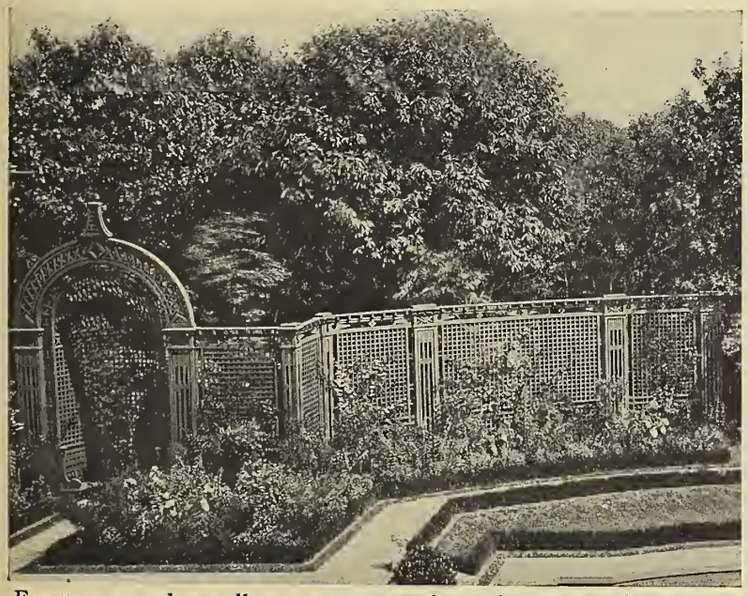


Latticework is effectively introduced to give more apparent strength to the supports in the home of A. W. Lord, architect

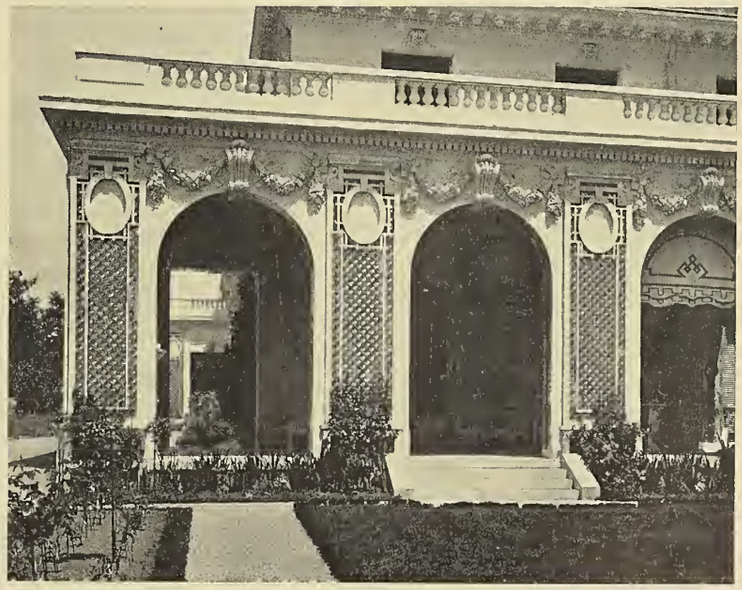
Now to get down to details. A lattice framework should have substantial supporting members—vertical or horizontal, or both, depending upon whether these lead up from the ground or are merely applied to the building horizontally—and this framework will bear the lath-like strips to which the vines cling. For these strips ordinary rough laths will serve well enough if they are sound, free from knots, and if they are painted with a good lead-and-oil mixture. The rough surface of a common lath is undoubtedly a more acceptable support, from the vine's point of view, than any smoothly planed strips.

Although I have never seen it done, there seems to be a very excellent reason for attaching the main framework to blocks on the wall by means of removable bolts.

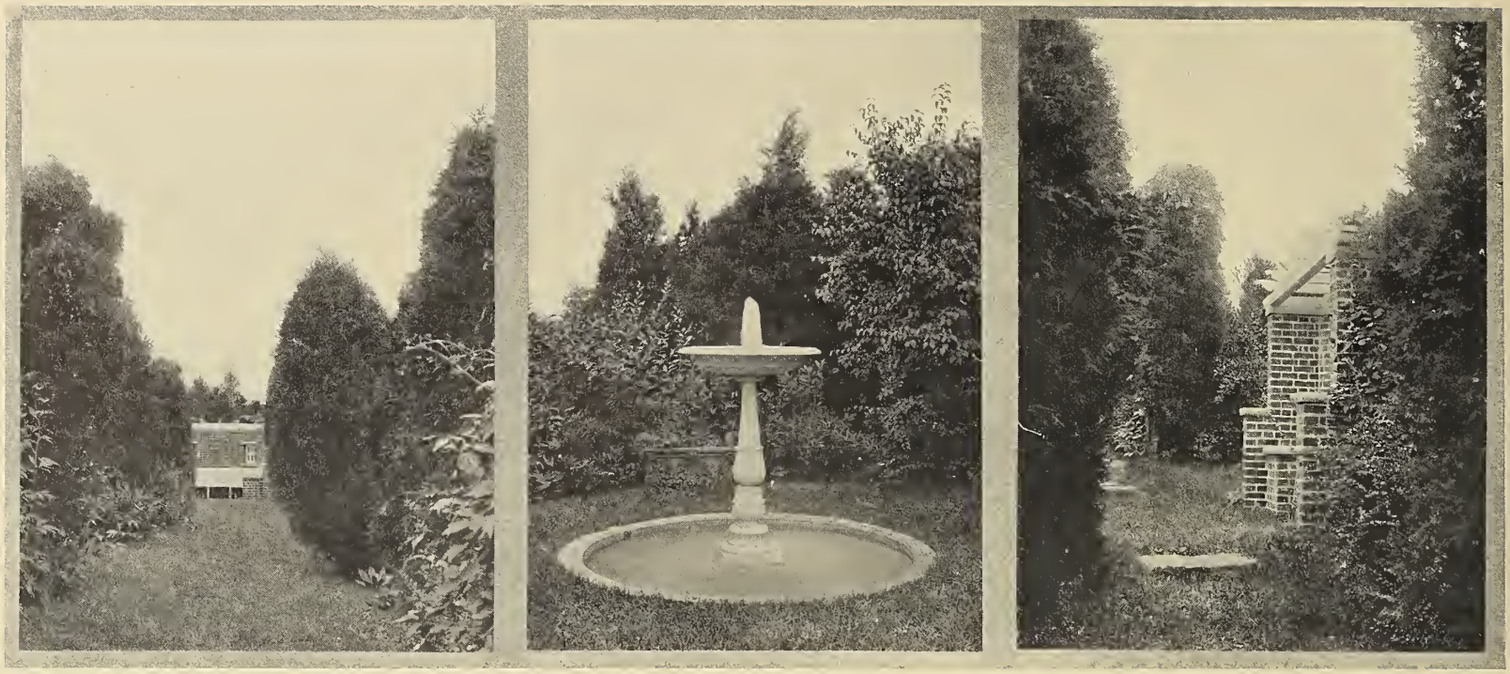
(*Continued on page* 121)



For use as garden walls or to separate the various parts of an estate latticework has great possibilities



Even on the more elaborate architectural types latticework may be effectively introduced. Carrere & Hastings, architects



The whole scheme of the garden is to secure vistas back and forth along the zig-zag path through the growth of cedars. At the end of each vista there is some architectural feature such as the seat or the fountain shown

A Garden of Vistas

A STRIKING EXAMPLE OF WHAT MAY BE SECURED VERY INFORMALLY BY THE JUDICIOUS CUTTING OF PATHS THROUGH A SMALL GROVE OF EVERGREENS

BY CHARLES EDWARD HOOPER

Photographs by the author

THE informal garden began with Eden. Later, when man had become an independent and self-satisfied unit, he perpetrated the Japanese, Italian, English and other artificial gardens.

The little Jap bowed down to nature and said, "Most Honorable Mother, I will make my garden in thy image." And because of this and because both nature and the artificial details were a part of his religion and meant something to him, he has done far better than the rest of humanity.

The Italian hypnotized nature and produced by artifice a beautiful thing, as cold and colorless as the marble with which he overloaded it. To-day it is bearable and often pleasing, but only from the fact that nature and time have in a measure reclaimed it.

When the Englishman made his garden, he reached for an axe and started in to reform the dame. When he had hacked a rooster out of one tree, a hatbox out of another and constructed an avenue flanked by numerous strings of sausage standing on end, he rested. "See; is it not beautiful?" And his kin said, "Magnificent!"

The ordinary garden is composed of bits stolen from nature and in their adjustment more or less defiled. But why steal—why defile? The old lady is naturally wild—but friendly. Cultivate her friendship; learn her ways and whims and when she has gotten confidence enough to come and eat out of your hand, don't clap a dog collar on her and tie her up to a clothes-post in the yard. Don't try to tame her; let the relationship be one of friendship if you expect her to exert her individuality and help. Tame her, and she loses the former and is less than useless for the latter. If you expect to drive nature, you've got a balky horse, and if you want your load pulled, you'll pull it yourself, which is not what you are after. The Japanese understand this well; hence their relation is one of partnership, with nature always senior. To illustrate the point still further, let us take some old houses, abandoned, fallen to decay. Many of these old houses when new were very ugly in design. We make this assertion boldly, knowing it to be so—but, let it be never so bad and commonplace, when turned over to the master hand of Dame Nature, what happens? The ungainly detail loses its prominence; the jarring outline loses its rigidity Gradually the thing



The shortest vista of all is across the little pond towards a white marble seat, set like a gem against the evergreens



A fountain looms up at the end of the first vista after one turns into the grove



There is a very practical suggestion in this zig-zag vista treatment for every place that can boast a grove of evergreens



Close by a short flight of stone steps stands an Italian oil jar

is transformed and the crime of man becomes a masterpiece.

The foregoing is merely to set forth a principle; now for the example: It was several years ago that the writer visited the Stevens garden at Bernardsville, N. J., and his only records are photographic and a very pleasant memory. The plan here shown is probably not accurate in every detail, but it is truthful in the main and shows clearly the scheme and general intention. As a matter of fact there never was a plan made. The landscape.architect, Mr. Daniel Langton, took off his coat, rolled up his sleeves and waded into the problem with a gang of Italians. Of course there was some sort of scheme in mind, but the details were problems to deal with as they were met.

In the beginning it was but a comparatively compact cedar grove on a gentle slope, in view of the house and separated from it by a commodious lawn. Were you to ask for it, you would be shown an opening in the trees, which, owing to their color, is barely noticable. Closer investigation would reveal a marble sun-dial at the end of a short avenue. Following this to its end you become aware of a pathway through the cedars to the right, at the end of which is a simple fountain. Another step and a long vista opens up to the left. This is the scheme—a series of vistas slightly varied, with some slight artifice at their terminals. There is no general effect, but rather a score or so of pleasant surprises. Everywhere has nature been consulted. Such trees as by their character or size demanded attention were respected, even if they encroached upon the straight lines of the path. Undesirable specimens were cut out and their place as well as other natural voids were planted with flowers of a simple and half wild character—Golden Glow, Iris, Phlox, Tiger Lilies, Rhododendrons, Honeysuckle, single Roses, Ferns and the like. This apparent effort at straightening does not effect this end; on the contrary it tends to emphasize the irregularity. A look at the plan suggests formality at once, but the thing itself conveys a far different impression.

Here and there one finds accidental effects such as scattered

(*Continued on page* 121)



There is an interesting variety in the character of the terra-cotta and marble fragments that have been chosen to mark focal points at the end of the vistas



The Sweet-scented or English Violet, which is double in cultivation, will thrive as a border plant if given a light winter protection of leaves

The Available Violets

THOSE OF THE ONE HUNDRED FIFTY SPECIES THAT DESERVE A PLACE IN THE HOME GARDEN—GATHER THE SEEDS NOW FOR NEXT YEAR'S BLOOM

BY F. L. MARBLE

Photographs by the author

IT is stated that there are 150 species of Violets, of which 40 are native of North America north of Mexico. More than twenty of them can be purchased in the horticultural market. These that I mention below are all growing in my garden. They can be purchased of a dealer, if not otherwise obtainable, though people who frequent the country can gather seeds, or slips, for themselves.

The Sweet-scented Violet, which is double in cultivation, is undoubtedly the best known. It is sometimes called the English Violet, but the florists know it by its botanical name—*Viola odorata*. It will grow as a border plant in a hardy garden, but it needs a light covering of leaves in the fall to withstand the rigor of a northern winter. Its flowers are very fragrant, grown in this manner, but the stems are short and the flowers hide under the leaves. It does better in a coldframe.

This being the case, I turned to our common Blue Violet (*Viola palmata,* variety *cucullata*), for my thriftiest border plant. It improves wonderfully under cultivation. The flowers are large and brilliant, growing on long stems. The leaves stand a foot high by midsummer and become rich, dark green. The cleistogamous flowers ripen their seed in August, when the white seed-pods that have been hiding under ground are raised on stout stems to crack open and distribute their burden. So August is the time to gather the seed. It can be planted at once, though it may be kept if necessary until the following spring.

Another variety of the same Blue Violet has streaks of white down the deep blue petals. It is called variety *striata*. It has grown in my garden near the plain blue Violet for fifteen years, and both varieties have remained true. It also has cleistogamous flowers maturing in August. Both varieties adapt themselves to the hardy border. They multiply so fast by means of the widely distributed seeds that we give away hundreds of plants each year.

The Bird's-foot Violet (*Viola padata*) grows less lustily in my garden, for it is not native to our immediate vicinity. I am mak-

(*Continued on page* 122)



The Downy Yellow Violet produces flowers sparingly all summer



Variety *striata* of the Blue Violet has white streaks on its long-stemmed deep blue petals



The White Violet should be grown in colonies to be fully appreciated

INGENIOUS DEVICES

Labor-saving Schemes and Short Cuts in the House and in the Garden

To Save Streaks on Walls

TO clean or varnish the woodwork of a room without marring the walls, hold a strip of pasteboard flat against the wall with one hand while working with the other, sliding the strip along as the work progresses. Even better than the pasteboard is a good flat dustpan, for its handle enables it to be more easily held in place and moved on.

This is a simple device, yet for want of it I have made many an ugly streak on papered walls (especially when cleaning baseboards), in spite of my best efforts to keep the varnish brush, the dampened cloth or the oiled rag from touching them.

By means of it I have just stained the molding around my room to match the new wall paper, doing it easily without making the slightest spot on the paper.

L.McC.

A Home-made Floor Wax

IN about an ounce of common turpentine put a thimbleful of shaved beeswax. Melt this over a very slow fire (the tiniest burner of the gas stove, turned low, will do it), taking care to keep it from catching fire. When melted, apply to the well cleaned floor with a soft cloth and rub in well. It takes on a splendid and lasting polish.

This amount will answer for around a rug 9 x 12 in an ordinary size room, although the first time applied it takes more than it does afterward. It is very inexpensive and much more satisfactory than many that cost more and require more labor. L. McC.

Durable Garden Lables

A DURABLE label is very desirable in the garden for preserving the names and history of trees and plants. The one in common use, the little pine tag of the nursery people, does pretty well for the first season and then discolors and is hard to read and is never easily written on. Paper does not last through a single season. The result is that people generally do not use tags or labels and forget when things are planted, the names, and many other useful particulars.

But there is a better way, for we can have labels cheap, permanent, easy to read and easy to write upon with the common lead pencil. So permanent in fact that the record is as easily read five years after it was made as it was when first written on.

All you need is a lead pencil and sheet zinc. Common sheet zinc, even old stove board or other old zinc answers as well as new. An old pair of shears will answer for cutting it up, and with a wire nail a hole can be made in the end to take a bit of wire by which it is fastened in place. An inch wide and three inches long is a good size for single names. But in cutting up old scrap all sorts of sizes and shapes will be found convenient. Sometimes one wishes to record dates and particulars and then some space is desirable and larger pieces are useful. The tinsmith or stoveman will probably be glad to furnish pieces of scrap zinc cut to sizes for a small sum.

Marks made upon zinc with a soft black lead pencil are indelible and are even clearer after a year's exposure to the weather than when first made. The weathering of the zinc gives a matt surface upon which the pencil marks stand out with beautiful distinctness. There is apparently some chemical reaction between the graphite and the zinc. Just how long the markings will remain distinct cannot be stated. The observed period covers several years. The probability is that they will last as long as the zinc.

W. E. P.

How to Root Cape Jasmines

FILL a bottle half full of sand, then fill up with water. Into this put a nice spray of jasmine, and place in the hot sun. No further care need be taken of it except to see that the bottle is filled up occasionally, emptying none of the water that is in it. When plenty of roots are growing, break the bottle, to save injuring these delicate fibres by drawing them through the neck, and plant in good, rich soil.

In the Southern States we leave this beautiful plant outdoors all winter, giving it some protection; but in colder climates it needs a sunny place inside the house. Certainly no plant has more beautiful evergreen foliage, or waxier, more fragrant blossoms. L. McC.

A Better Way to Sun-dry Fruit

IF we cannot have the evaporator proper, trays and a scaffold may be made that will be a great improvement over spreading the fruit on the housetop. The best trays are made of eight pieces of lumber, an inch and a half thick and as wide, making the four sides double; the bottom of the tray is made of galvanized wire cloth of No. 2 to 3 mesh; that is the wires are half or a third of an inch apart. The wire cloth comes in different widths, probably the most convenient size for the trays being thirty inches wide and three feet long, which will hold half a bushel or more. The wire cloth is nailed between the two sets of side and end pieces so that the tray may be used either side up, and the bottom well secured. To make the tray still more substantial put a piece of wood across at the center. The best scaffold for holding these trays is a high trestle so that it is out of reach of the poultry. This trestle is made like a carpenter's "horse," with a strip nailed from one leg to the other on each side for holding the trays. A permanent scaffold may be made by setting four posts in the ground and nailing strips of lumber from one to the other for the trays to rest on. In either case the air passes up through the fruit as well as above, causing it to dry more uniformly and quicker. To protect the half-dried fruit from dew or rain, stack the trays one on top of another and cover with a piece of oilcloth; or the trays may be taken down and carried into the house without misplacing the fuit.

H. F. Grinstead

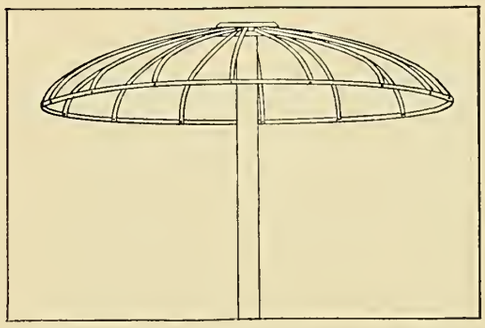
A Trolley Line for the Dog

IT is often necessary in a city or suburb to keep a dog chained, and the poor creature suffers intensely from his limited amount of exercise, the galling collar, and the wrapping of his ropes, or chains. This may be remedied by getting a six-foot rope for him, fastening it by a slip noose to the wire clothes-line, and attaching the other end to the dog's collar. This allows him to race back and forth the full length of the wire, with detours of many feet. He cannot get tangled up in it.

L. McC.

A New Use for Old Umbrellas

AN old umbrella frame, opened wide and suspended by the tip, is a good form for a vine to run on. A fine wire



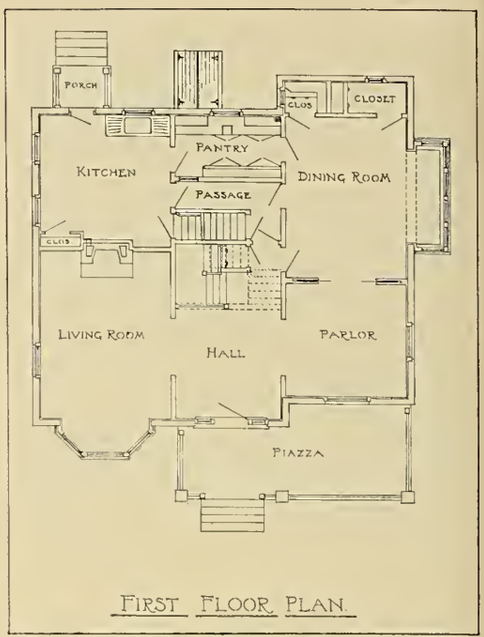
In England these umbrella forms, made of wood, are obtainable for climbing roses and vines. An old umbrella will serve, with its handle planted firmly in the ground

should be run through the tip of each rib, and wound around each once, to hold the ribs an equal distance apart. When covered with the green vines, the whole presents a most attractive appearance.

Another way is to push the umbrella frame into the ground by its handle, planting sweet peas or trailing nasturtiums around the edge. They will run up the ribs, making pretty circular patches of bloom. G. C. R.



The Flemish-bond brickwork, dark stained shingles, the plaster-and-timber gable ends, and the white trim of the windows give a broad variety of materials that needs careful handling to be effective

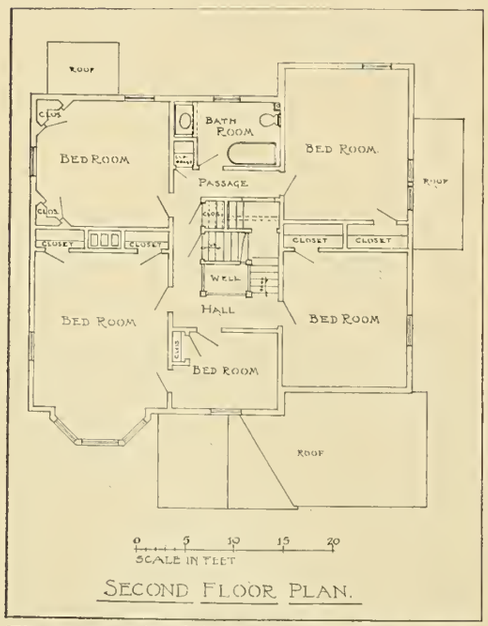


An ingenious arrangement of central staircase, rear stairs and passageway, by which the maid can reach the front door without passing through any room, is the most instructive feature of the first story plan.

Joseph W. Northrop
Architect

THE HOME OF MR. JOSEPH W. NORTHROP

Bridgeport, Conn.



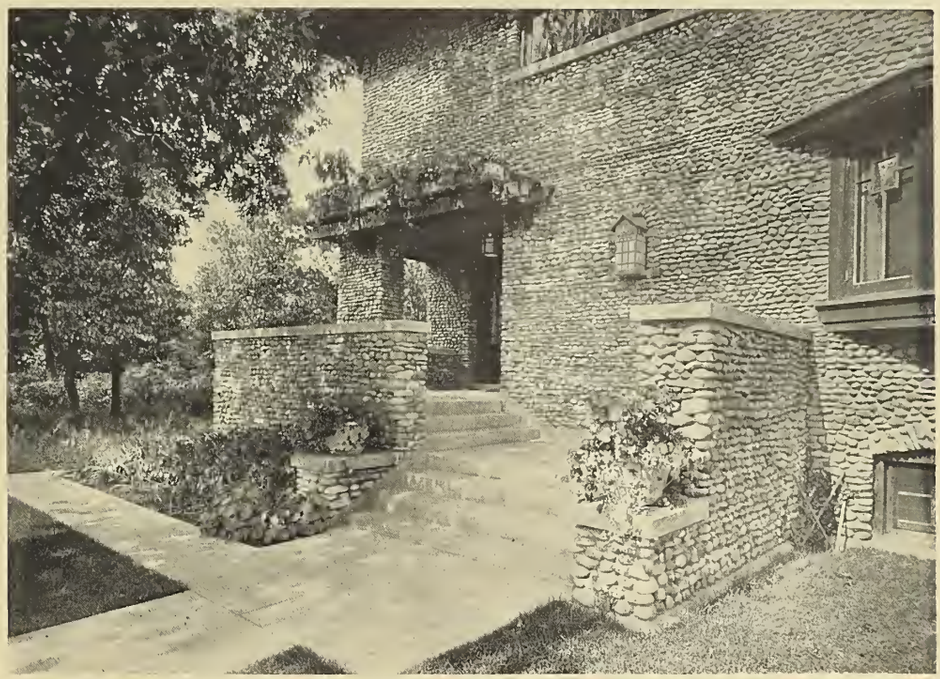
The rear stairs join the main flight upon a landing somewhat below the second floor. A central stairway and hall, if it can be satisfactorily lighted, usually provides the most economical arrangement of space for the bedrooms



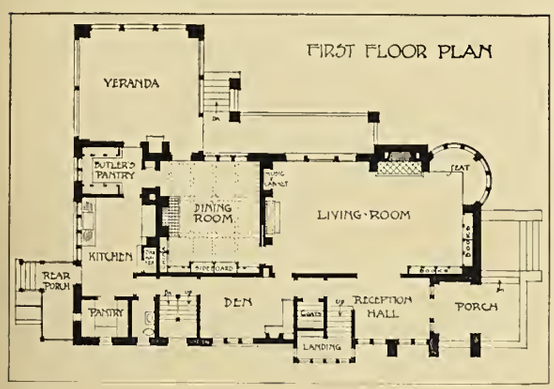
An attractive variety of mass is gained for the nearly square house by the stepped back gables in the roof and the echo of these marking the front door



Looking along the side towards the front porch. The projecting piers carry the window-boxes

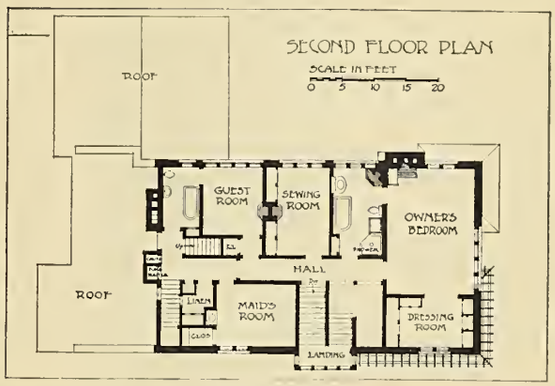


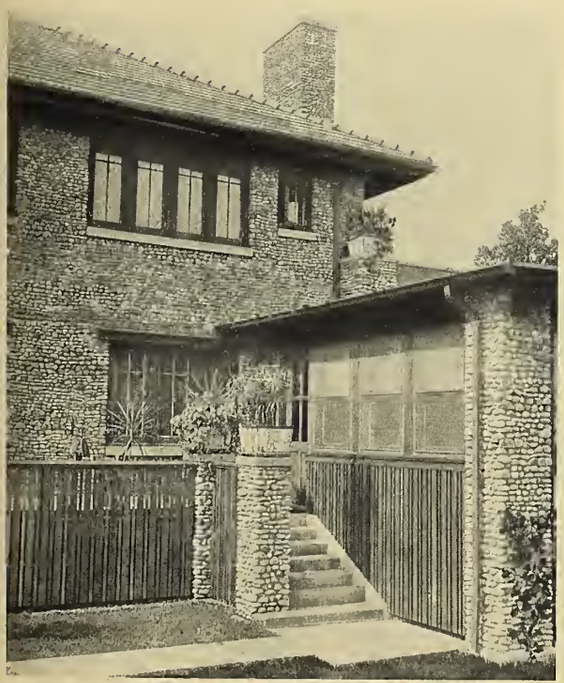
The entrance porch. Small cobblestones, laid in approximately horizontal courses give the unusual and interesting wall texture



The plan indicates the Gothic spirit in which the structure has been carried out—substantial piers joined by thin curtain walls. Everything possible has been built-in—bookcases, sideboard, china and glass cabinets, and even a cigar cupboard in a corner of the den

Upstairs the owner's suite is particularly complete in its equipment of dressing-room and bath. A shower and a small fireplace are found in the latter, while in the bedroom itself a fireplace and built-in seat are welcome accessories





The veranda at the side of the house is screened and, as the first floor plan shows, is conveniently accessible from dining-room and butler's pantry

THE HOME

OF

MR. E. D. MOENG

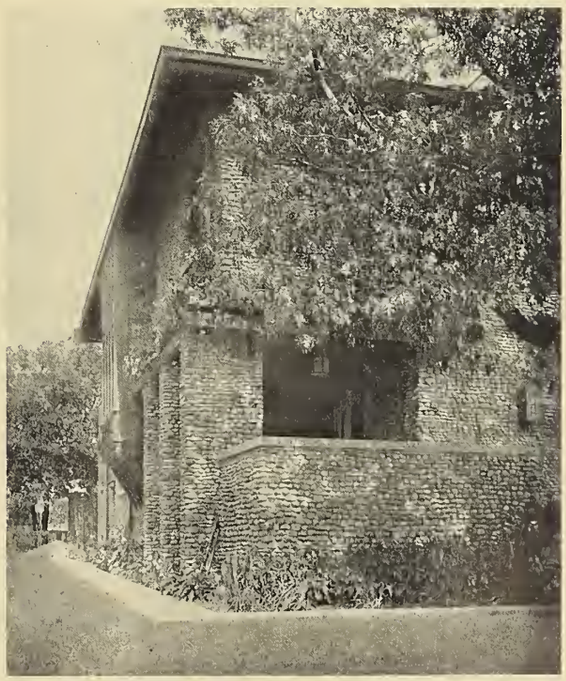
Rogers Park

Chicago

Ill.

Lawrence Buck

Architect



The entrance porch corner. An effective bay, covered by the broad overhang of the roof, takes in the landing of the main stairway



Inside the House

Timely Suggestions and Answers to Correspondents



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope

Care of Rugs and Carpets

A SURPRISINGLY large proportion of persons who own fine rugs and carpets do not give a thought to their care and preservation, beyond a hard sweeping (which rugs should never have), or a hard beating (which rugs seldom survive). Dip the broom with which your good carpets are to be swept in clean, hot suds once a week, which prevents the wire-like stiffness that tears at the face of floor coverings. Beat rugs on the *wrong* face and sweep them on the right face. A sponge dipped in oxgall, or ammonia and water will remove ordinary spots, if carefully applied, and you will find that slightly moistened bran will probably restore dull spots in rugs or in carpets. Sometimes damp soot is blown down from the chimney in a storm. If it falls on the carpet, cover the spots thickly with salt, and then brush up immediately. This will cause no injury to the carpet or rug.

A Portable Cretonne Wardrobe

A VERY attractive and convenient portable wardrobe for a summer room that has no closet may be made by having a frame constructed six feet high, three feet wide and two feet (or less) deep in measurement. Around the back and sides cretonne should be fastened at top, bottom and sides, so it will not blow with a breeze coming in at a window. Along the top hang a valance, and inside from side to side run a bar across on which dress and coat frames may be suspended.

New Willow Things

VERY attractive serving-trays in willow-ware, with cretonne bottoms, protected by a plate of glass are becoming popular for the breakfast service. These seem especially in place in Colonial dining-rooms and in the country. They may be had in round, oval, square and oblong shapes, all having handles.

Willow baskets of various shapes, sizes and for various uses decorated in relief are one of the season's novelties. These reliefs are festoons of flowers, and of fruits, some of which are gilded and others are carried out in color like colored Florentine carvings of the Renaissance.

About Window-shades

THERE are a few little things that everyone should know about window-shades. In the first place too much care cannot be exercised in putting them up properly. If the shades are not cut true to a square they will grow wobbelty. Shades too short for their fixtures are the bane of the dweller's life, as also are shades that are really too short for their place. Indeed, every window-shade should extend some eight inches below the window-sill. If the shade roller is too small in diameter, the spring will break eventually, because it will not be sufficiently heavy to control the weight of the cloth. Cheap shades are seldom profitable, especially in dark colors, and one should put in those of good quality when possible.

Colonial Chair-backs

THE late Colonial chair-backs, of which a large quantity have survived, furnish an interesting number of examples of the furniture decoration of the time, which may prove suggestive to anyone reproducing these old patterns. Of course these stencils were, for the most part, in black, red and gold against yellow varnished wood, or in gold and colors against black wooden backgrounds.



Anyone carrying out a thoroughly consistent Colonial interior should not overlook the quaint stenciled chair-backs

Proportion

ONE cannot do better, when becoming interested in any matters pertaining to interior decoration than to make a personal study of the relation of their problems to a sense of proportion. There must be line correspondence throughout the house. High-ceilinged rooms must not have stubby, squatty furniture, large rooms be left bare, small rooms overcrowded. Windows against expansive walls must not look like tiny port-holes, nor windows in walls of small area be so designed and of such size that they throw the sense of porportion askew the minute one enters the room. Of course there is much flexibility possible, but good taste will always dictate that.

Curtains for the Bungalow

FOLLOWING the skill shown by the Russian and Norwegian peasants in needlework on heavy crash linen, it will be found in most admirable taste to adopt their scheme of decoration in making the curtains and other wall hangings for the summer bungalow home.

If one has not the time nor patience to elaborate with the needle all those beautiful cross-stitch patterns in clear blues and reds on linen crash, one may at least arrive at a happy color combination and very admirable effect by choosing some gay cretonne and cutting it into narrow bands using these bands as a paneling or as a simple border, set back a few inches from the edge of the curtain. For very long curtains the bands should run across the curtain eight inches from the top and the same from the bottom. For short curtains upright bands will give a more agreeable effect. The Russian linen crash can be had in very wide or in quite narrow widths. Some of those old English cotton prints, with tiny Roses, or the Japanese

crepe in small patterns of one color on white are best adapted to this purpose.

Where it is necessary to combine the curtain and window-shade in one, the use of a light-weight India printed cotton has been found excellent for the purpose.

A very delicate Persian pattern printed in black on a white ground with a mere suggestion of Rose color in the outline of a flower, was chosen for a living-room where the windows were of small panes and moderate size. I. D. B.

Mats for Kitchen and Bath

SOMETHING new in the way of kitchen and bath mats has appeared as a result of the ingenuity of manufacturers of things for the house. These kitchen and bath mats are woven from trimmings of new table oilcloths in much the same manner as the rag rug is woven, and when placed before the kitchen sink, table, stove, etc., save the linoleum or floor underneath. These mats have only to be wiped up when soiled, thus saving the labor of the cleaning necessary to many other sorts of kitchen floor coverings. For use in bathrooms it is said they are both sanitary and cleanly in appearance and do not hold dampness.

The mats come in pretty stripe and mottled effects, in dark colors on a brown warp for kitchen use and in dainty shades of blue, green, and lavender on a white warp for bath use. Moreover, they are comparatively inexpensive.

A Wistaria Bedroom

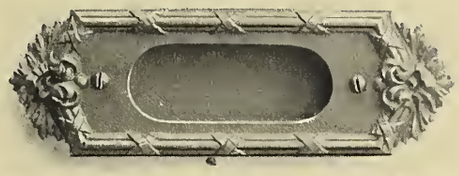
IT is now possible to obtain harmonious decorations throughout in wistaria colors and patterns for wistaria bedrooms. Very lovely new wall papers, chintzes,



Wistaria bedroom papers are now obtainable to carry out an effective scheme

printed linens, rugs and screens are at one's command for carrying out such a decorative scheme. One of the rugs now shown in New York shops has a gray ground with an all-around pattern of lavender wistaria flowers, and makes a most effective floor covering.

T. S.



How much distinction can be added to a room in a period style by consistent hardware even down to the window lifts

Bungalow Candlesticks

ONE of the newest things in candlesticks consists in an adaptation of the Japanese floor-lanterns. These stand from one to three feet high, or even higher, for floor or table, and are lacquered supports, Japanesque in shape and vermillion in color, with brass mountings to hold the candle and graceful, deep globes to prevent the wind from blowing out the candle flames. They are designed for large candles, and, thus protected from air currents, burn with a fairly strong steady light for a long while. They are just the thing for the summer cottage, bungalow or camp, taking the place of hot lamps.

Color-scheme for Maple Woodwork

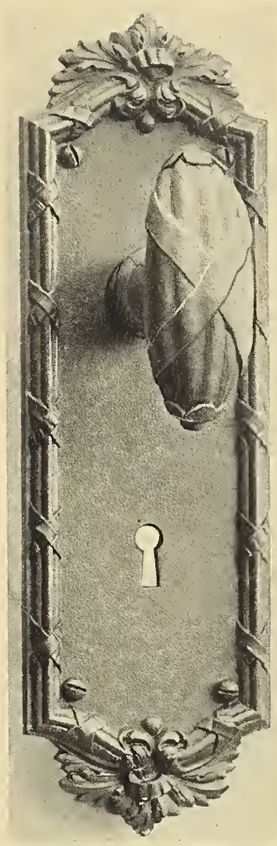
I HAVE two adjoining bedrooms. The woodwork in one is bird's-eye maple, and in the other light maple. Will you kindly suggest a color scheme for the decoration? The light maple room will be tinted, but the other must be papered, as it has been papered before. This room is now pink, but I have grown very tired of it. The casement windows in both rooms are very attractive and have window-seats. The floors are hard wood, and I am willing to buy new rugs. The rugs I have for both rooms are rag rugs, white with brown borders. I have one set of deep ivory tinted enamel furniture. The rooms are lighted by gas. The chandeliers are very good in pattern, but as they are wrought iron, the one in the pink room has always seemed too black. Do you send samples to your subscribers?

N. E. E.

Chose a soft whitish gray ingrain paper for your bird's-eye maple bedroom. Tint the ceilings a deep cream. Select pale poppy-green over curtains, and valance for same for your windows, and upholster the window-seat with the same. Your sash curtains may be the color of the ceiling. Some well selected color-prints (especially Japanese prints with blue, rose and brick-red tones) framed in very narrow (half-inch) black frames will be just the thing for the walls. Do not use gilt frames. Unless your furniture in use now is to stand in the re-decorated room you may find that it is not right for it. However, the white furniture can be retained, in which case the sash curtains should be white. The muslin chiffoniere and bureau covers should be lined with deep green, which, coming through the muslin, will be the tone of the pale green curtains. Natural wood furniture with a dull gray-green stain, would be best for the room. Your rugs can be of the same sort that you have had, but should be in poppy green with cream-colored borders and cream-colored warp fringe. Your second room may have walls tinted in light canary color, pale lemon-colored sash curtains with brown over-curtains valanced as in the other room. The window-seat may be upholstered in yellow. Tint the ceiling a very pale yellow. Use your deep tinted ivory furniture for this room. We are always glad to send samples of the materials and colors suggested and to refer our subscribers to reliable dealers when they request it.

Consistent Interior Hardware

NOW that so much more attention is being paid to consistent interior decoration, the matter of hardware fixtures and trimmings, such as door-knobs, key plates, handles, window catches, etc., are coming to be selected for their appropriateness to the plan of the whole decorative scheme. For instance, a period room in Empire style should have well designed Empire fixtures; a room in Louis XV style, fixtures to suit, and so on. Rooms in other styles, Colonial, Craftsman, etc., may be fitted without difficulty with the proper sort of architectural hardware, and every person planning a house, particularly a small house where such matters are more often apt to receive less attention than pretentious dwellings, will have no difficulty in finding the suitable things for the place in mind.



For your Louis XVI reception room or library

The two illustrations shown herewith—the window-sash lift and the escutcheon—are of the Louis XVI School, evident in French art from 1774 to 1792. Hardware of this sort is obtainable in cast brass or cast bronze, and in finishes known as "old brass," imitation gold, oxidized silver and in genuine gold plate.

Garden Suggestions and Queries



Edited By Gardner Teall

The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired, please enclose a self-addressed stamped envelope.

The Garden for August

THIS is a good month for potting Easter Lilies which are intended for forcing. Keep them in a cool, dark place until they are thoroughly rooted.

Such Carnations as you may have bedded outside must now be brought indoors. It will hardly be safe to leave them out longer.

If you sow Perennials at this time it will be well to sow them in coldframes so the late rains of fall will not wash them away.

Top-dress the Asparagus bed with sheep manure, and keep the bed free from weeds. Because a bed has ceased its immediate service to the table is no reason its care should be neglected. The future has always to be borne in mind.

Don't forget that your Squashes must be gathered before a frost. Store them in warm, airy places to cure. In this connection, however, the longer they remain on the vines *before frost,* the harder the shells will become, and the firmer the vegetables; therefore the longer they will keep.

Mulch the Strawberry plants you set out this month as soon as they are planted.

Tar-concrete garden walks, drains, etc., may be made this month, as they are best made during hot weather.

Hedge pruning may be done this month for the last time.

Transplant (in the same ground or elsewhere) bulbs that were not dug up in the spring.

Hypericum calycinum, Wichuriana Roses, Cotoneaster microphylla, are recommended by an English correspondent as excellent for planting on very steep banks which with difficulty are kept tidy.

Look carefully into the matter of the maturing Tomato plants. Arrangements for their support (racks, etc.), must be in good shape.

There may be some necessary spraying this month in the vegetable garden—Potatoes for blight and rot, and Cabbages for aphides.

Your very late crop of Celery can be provided for by setting out Celery plants at this time. They will need thorough cultivation.

Harvest all crops of vegetables as fast as they appear, and clean up the old litter. Otherwise your garden may become a breeding-place for insect and fungous pests which will do great damage next year.

Sow seeds of French Marigold, Japanese Morning Glory, Drummond Phlox, etc., now for transplanting, later, to indoor window boxes.

Pick off the seed-pods of Pansies and Violas from time to time as this will ensure a longer blooming season, and the flowers will be superior in size and color. A plant cannot nourish seed and blossom at one and the same time successfully.

Cut out any old canes from your Currant bushes at this season, and canes of Blackberries may be pinched now to induce side growth for compactness.

You may still sow Lettuce for a late crop, and this is a bit of gardening you will not regret having attended to.



This shows what a little rockwork planned now will do for springtime effect

Potting Ferns

THERE are many lovely Ferns growing in the woods back of our pasture lot, and when the time comes I should like to take some of them up. Will you please give me directions for potting them?

Pot Ferns firmly, but remember that they dislike hard potting and will not thrive under it, or when the potting soil fills the pot up to the brim. Instead the top of the Fern root-ball should be placed



Square flags laid in this manner make attractive garden paths through shrubbery

low enough to ensure it receiving plenty of water. A 5-inch pot, for instance, must have three-fourths of an inch depression as a water basin. Use small pots for small Ferns. They will then be forced ahead with careful attention, and in the course of this should be shifted to larger pots from time to time. Water gently at first, but thoroughly. Because the top soil of potted Ferns is moist is no indication that the roots may be. Indeed many Ferns suffer or perish from the lack of water reaching their roots.

Destroying Water Rats in Ponds

WE have read with interest your article on Water Gardens in the June House & Garden, and perhaps you can help us with a problem that confronts us. We have a lovely garden pond, but water-rats are destroying the aquatic plants. What shall we do? We cannot use poison, as the pond is stocked with Goldfish.

Fortunately water-rats are easier to be rid of than stable-rats. While very destructive to plants in water gardens they do not seem to be harmful otherwise. Trapping seems to be the only solution of the problem, unless some member of your family is a good rifle shot.

IF you look around your vegetable garden you will probably find that the upright or Cos varieties of Lettuce you have planted are running to seed. Learn from this experience that the Cabbage headed varieties are the ones to depend upon for withstanding heat and drought and furnishing you with late salad heads.

Flowers by Mail

WHEN garden flowers are shipped by mail, as now so often they are, they should be picked very early in the morning while the dew is still upon them. Then place them in water in a cool, dark cellar until night. The flowers will then have drawn up a great deal of moisture to serve them on their journey, and only a little damp Fern, Moss or Grass need to be put around their stems to ensure their freshness upon their arrival.

Fertilizing Lupins

I NOTICE in a recent number of House & Garden a photograph of a border of Lupins. I have grown these flowers for some years but for the past two years have been troubled with the blossoms falling off as the stems were touched. There did not seem to be any plant disease and I am wondering if you can tell me what has been the trouble.

Your soil probably does not furnish the plants with the ingredients they require for their nourishment. Try watering them several times with a solution of nitrate of soda and mulch the roots with a mulch of well rotted stable manure. A little lime may be necessary to insure a sweet soil.



The Everlasting or Straw-flower (*Helichrysum bracteatum*) is coming into favor again for its decorative value in flower holders

Caterpillars on the Euonymus

THE Euonymus hedge, which surrounds part of our garden enclosure, has been attacked by black and white caterpillars. What, besides picking them off, will drive them away? The hedge does not look as healthy as it should.

Try syringing the hedge with strong lime-water. This should rid it of the caterpillars and will do the plants no harm. Earth up the roots of the hedge occasionally with well rotted manure to bring the plants to better condition.

If you would get a season's start on Strawberries procure potted plants immediately, instead of waiting until next spring for setting out smaller plants. If you have not already established a little Strawberry bed it's worth thinking about.



Rosa Rugosa is a rugged shrubbery Rose. It is hardy for seaside planting

Order bulbs for fall planting now, especially Madonna Lily (*Lilium candidum*), Nankeen Lily (*Lilium excelsum*), Spanish Irises, Bermuda Lilies and Cape Bulbs (Freesia, Oxalis, etc.), for the greenhouse, and autumn Crocuses, such as *Crocus autumnale, C. speciosus, C. zonatus* and *C. sativus*.

Biennials and perennials may be sown up to the middle of August in the open ground, though sowing them in cold-frames instead is recommended, because better care can be taken of them in their earliest growth in this way. Pansies and English Daisies should be started this way; also Foxgloves, Canterbury Bells, and the Iceland Poppy.

Drying Bulbs

WILL House & Garden kindly give me directions for drying the Hyacinth, Tulip and Daffodil bulbs I wish to take up and store, for our garden is to be made over this autumn?

Shake the soil from your bulbs and place them in dry, shallow boxes or wooden trays. Set aside in some airy place where the sun does not reach them. It is always better to procure fresh bulbs if you would depend on them for garden effects.

Rosa Rugosa

THE showy heps of the *Rosa Rugosa* will be bright from now onwards. For a shrubbery this is the ideal Rose, the hardiest and freest from insect pests. If you do not find it in your gardens and on your lawns this year, a sight of this Rose on your neighbor's premises will probably convince you that it is worth planning for next year. As a plant taking kindly to indifferent soils *Rosa Rugosa* has won an especial place for itself in favor.

Scum on Lily Ponds

AN article on Water Gardens in House & Garden leads me to ask you how I can prevent scum from accumulating in my little concrete water garden. I do not see why it should collect as the water is constantly running into it.

Spray the surface of the water with a solution of sulphate of copper. This destroys the spores of the scum or Blanket-weed. The amount of sulphate will depend upon the approximate number of gallons of water in the tank. To determine this multiply length, breadth and depth of the pond to find the cubic feet of water, and as there are about six and one-fourth gallons to the cubic foot you can easily determine the contents of the tank. Use about two grains of the sulphate to every fifty gallons of water in the pond.



Propagation by Cuttings

CUTTINGS are very much like layers, but differ from them in that they are separated from the parent plant before any roots are formed, and the whole process of root formation has therefore to be carried on independently. For this reason that are not so simple an undertaking for the beginner as layers; the latter can and, indeed, must be left alone, while cuttings require care and must, under some circumstances, be watched very closely.

They may be made from both ripened and green wood and they may be taken from the root, stem or leaf of the plant. They are designated accordingly as hard or ripe and green; and as cuttings—meaning sections of the stem, root cuttings and leaf cuttings.

Green cuttings are made sometimes from the soft wood—that is, the succulent and tender, most recent growth; or from the hardened growing wood—that is, the growth that is hard, but not yet fully ripened or turned into actual wood fibre. Ripe cuttings are made from the fully matured and ripened wood.

The best authorities agree that hardwood or ripe cuttings will practically always root, though it takes longer and they are not always the finest plants when they finally "take hold" and grow; but cuttings of green or soft wood are a doubtful undertaking and are very apt to die before they have had a chance to root—therefore they are likely to be a very discouraging failure to the beginner.

Geraniums are the one great old standby that everyone has at one time or another rooted or seen rooted from "slips," and geraniums may be depended upon to live and thrive ninety-nine times out of a hundred. Commonly they are rooted by being thrust into a bottle of water, but the professional way is to use a coarse sand in flats to set them into. This is mentioned as the most familiar example to illustrate propagation by this method, rather than because directions seem necessary for increasing the number of geraniums in the world.

The practical value of cuttings lies in the possibility which they offer of turning one currant bush into a dozen in a single season, or making twenty grape vines grow where only one grew before, with absolutely no outlay. Ornamental shrubs and perennials may, of course, be multiplied in this way, though the latter are usually increased in a simpler way by division of the root clumps every two or three years.

WHEN TO TAKE CUTTINGS

Cuttings of hard wood may be taken at any time when the plants are dormant, though it is usual to prepare them after the leaves fall in the autumn and let them lie through the winter to callus. This callus is very necessary, and unless it forms no roots will appear. It is occasioned by the swelling of the inner bark at the severed end or base of the cutting; this gradually rolls out and over the entire raw surface, covering it with new tissue in practically the same way that the wound left on a tree, by pruning off a branch, is covered. Usually this process takes from two to three months, and cuttings are sometimes prepared thus, long before they are to be set into the ground. On the other hand, they may be taken from the parent plant in the fall and set immediately out of doors, unless the climate is exceptionally severe.

Ripe cuttings should be 6 to 8 inches long and should contain never less than two buds or two pairs of buds—and there is no harm in having a dozen. The cut at the bottom does not have to be made immediately below a bud, though it is well to have it come at such a spot. It should slant in order to furnish as broad a diameter as possible for the sending forth of roots. Rub off all except the upper bud or pair of buds and plant with a dibble just as a seedling is planted. Never thrust a cutting into the sand simply because it is easy to do so—they should be set carefully and treated quite the same as a rooted plant in this respect. Place them two inches apart and set them deep into the ground so that only the remaining upper bud or pair is just above the surface. Firm them by tramping and mulch them heavily before cold weather sets in.

STARTING PLANTS INDOORS

Ordinarily attempts to start cuttings in flats indoors in winter are not advisable for the beginner. It is extremely difficult to make a success of these without a place especially prepared—and failure is such an ardor cooler that it is well not to invite it by rash experimenting. During the summer, however, when temperature takes care of itself, there is less risk—so there will be no harm in explaining the method of going about this indoor propagation, while we are on the subject.

Flat boxes, four inches deep—the regulation "flats," such as are used for starting seed indoors—are suitable for cuttings indoors, or under glass, as it is termed; but instead of the fine, rich earth which seeds require, they must be filled with clean, sharp, well packed sand. For a cutting has no need of organic nourishment until it is provided with roots to take up this nourishment, and any enriching of the soil is likely to result in death to it; it will rot at the base and be destroyed by what, under other circumstances of growth, is its food.

Bore holes six inches apart in the bottom of the flat for drainage; over these lay pieces of broken pots or clam shells to keep the sand from sifting through, then cover with a layer of sphagnum moss or excelsior to aid in retaining moisture. Onto this spread the sand, up even with the top of the box; water freely to firm it and it is ready for the cuttings to take up their residence.

Hardened cuttings—that is cuttings of growing wood which is old enough to be hard without being actually turned to wood fibre—of spireas, lilacs, hydrangeas and a good many other shrubs which there is not space to name individually here, may be taken in late July or early August and rooted indoors in such flats before cold weather usually. They are more likely to live and thrive, however, if they are carried over the winter indoors than if set outside as soon as rooted.

It is most important to remember that all cuttings must be protected from strong sunlight when kept under glass—indeed, they must be shaded completely for a few days after setting; and the sand in the boxes must be kept constantly saturated with moisture. They need ventilation and pure air, too, but must be protected from wind and cool air.

CARRYING CUTTINGS THROUGH THE WINTER

Cuttings that are to lay over for the winter to callus are tied in a bundle with tarred string—"varmints" hate the tar and will avoid it—and buried a foot and a half deep, upside down, in a sandy, thoroughly drained and protected place outdoors—and then well mulched; or they may be buried in moist sand or moss in a cool cellar. When spring comes they are planted outdoors, just as directed above for those which are planted immediately after cutting, or indoors in the flat in sand. In either case they are ready to go into their

(Continued on page 123.)



To prepare the cutting for planting, take off the lower leaves and buds, cut off the stem just below this point, pick out the top and trim the leaves.

Tarvia

Preserves Roads
Prevents Dust~



State Road, Watertown, Mass., Built With Tarvia X

Adding to the Life of Macadam

Ordinary macadam belongs to the past. It is not adequate to meet the demands of modern automobile traffic.

It must be discarded or *tarviated.*

A tarviated road costs a little more than ordinary macadam but lasts so much longer that the addition of the Tarvia is more than paid for in the reduction of maintenance.

Moreover, the elimination of the dust nuisance is in itself a great boon.

Tarvia makes a firm elastic matrix around the stone, filling all voids, excluding water, and resisting pulverization of the surface.

For an old road that cannot be rebuilt or resurfaced, the "sprinkling" or "surface" treatment known as "Tarvia B" treatment is highly effective. One treatment will give excellent results for a season, or even longer, depending upon the amount of traffic. This treatment is quite inexpensive.

Tarvia gets at the original causes of road waste and disintegration. Oils and other devices simply make the dust too heavy to rise. They have little or no bonding or preservative properties.

Tarvia is made in three grades:—
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Tarvia A, for use in resurfacing old roads and keeping them dustless.
Tarvia B, for dust suppression on old roads.

Road Engineers, road authorities, automobile owners and residents along macadam roads are invited to send for our booklet covering the treatment in detail. Address nearest office.

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TRADE B MARK



This is the Time of the Year to Plant Hicks Evergreens

We have quantities of Douglas Spruce (a blue tree from Colorado) of this size; perfect specimens and every one of them root pruned. How many will you want?

Why make that old mistake of putting it off till spring, when your results are every bit as good if it is done now? Besides you have the benefit of their green effect all this winter and the trees have a chance to grow a good lot of roots in August and September so that next spring they will develop vigorously and rapidly.

But when you do buy evergreens, buy Hicks. We have given all our attention just to growing trees and our soil is of a nature that grows ideal roots for transplanting. We dig trenches around the evergreens and root prune them. The roots then branch out and make a net work of fine fibers. These are saved in the ball of earth which supports the tree in transit and while it is becoming established in its new home.

Every one of our evergreens is guaranteed to thrive whether shipped ten or five hundred miles. You take no risk, and our records show that we take but little.

In our nursery are *trees of all sizes,* from a foot and a half high at $150.00 a thousand, to those 25 feet high at $35.00 or $40.00 each and upwards. We do not know of another nursery that has such a stock. We will ship trees from our nursery up to 30 feet high, or we will come right to your grounds and move your own trees or move in trees from the vicinity.

Any of the evergreen family can be moved at once, while Maples, Lindens, Catalpas, and such, from last of September on.

That new catalog of ours, "Hicks Trees", tells our tree story briefly and clearly. The illustrations are many and show numerous examples of big trees that have been successfully moved. It also shows how they are moved, which you will particularly like.

The price list which we send with it, is illustrated and arranged in a way that makes tree ordering exceedingly easy.

Come to the nursery and make your own selections, if possible, but if you can't come, then order from the catalog.

Isaac Hicks & Son

Westbury, Long Island



Potted Strawberry Plants

The best varieties, both new and old, and the best methods of planting to raise a full crop of strawberries next year, are fully particularized in

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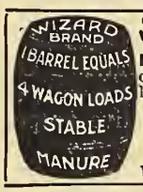
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A most complete list of the *Best Hardy Perennial* Seeds for summer sowing.

Also vegetable and farm seeds for summer and fall sowing. Select list of seasonable decorative and flowering plants.

Write for a copy and kindly mention this magazine—FREE.

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Kiln dried and pulverized. No weeds or bad odors. **Helps nature hustle.** For garden, lawn, trees, shrubs, fruits and house plants.

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A Deadly Pill For Dandelions

Patent Applied For

To clear your lawn of dandelions, plantains and other noxious weeds, use our "Jabstick" loaded with a deadly dandelion pill. Jab a pill into the head of each weed—that settles him. Easy standing work and no backaches.

The "Jabstick" and 500 Hoskins' Deadly Dandelion Pills, transportation prepaid, $1.00. Your money back if they fail to kill. Right now is the time to dope them.

Ask us for a few Pills free for test.

WILLIAM A. SPINKS & COMPANY
370 W. ERIE ST. *Established 1894* **CHICAGO**

On sale at Druggists and Seed Dealers.

The Right Use of Evergreens

(*Continued from page* 90)

recommended with evergreens as with deciduous trees. They do not take kindly to mixing, and either the one variety chosen should be used or the combination which Nature herself furnishes in the Hemlock and Pine, referred to before. This, with deciduous trees interspersed, is as fine an arrangement as it is possible to make.

Wherever it is possible to make an evergreen group the background for some floral display, it is well to do so, providing the flowers do not detract from the trees. The whole should form a picture rather than either one furnishing a feature. Rhododendrons fill the requirements of such a position perfectly, being themselves evergreen and harmonizing as almost nothing else can with the dignity of the trees. It is not by any means essential, however, to carry out such an arrangement in order to get the best results from planting the latter, for they are sufficient unto themselves.

The form of the smaller and slower-growing species is of more importance than anything else concerning them, for these are essentially the material for small places and for formal work. Some of these are very thin and long and pointed, others are broad and low and globular; selection in this instance should be guided by the style of the place, of a house and its garden, rather than by any thought for the garden's future appearance. This attitude is allowable to meet the limitations of a small place, if one plans to throw out unsuitable material as fast as it becomes unsuitable. The growth of the horticultural varieties which produce these various forms is so slow that after all changes will seldom need to be made because of increase in size, and the pruning shears will usually keep them to the lines which they are expected to fill, if they show any tendency to overstep. Usually their forms are pretty well fixed and they adhere to them without pruning.

Juniperus Hibernica—the Irish Juniper—and *Thuya occidentalis,* variety *pyramidalis,* are both slender and spire-like columns; *Thuya occidentalis,* variety *compacta* and *Juniperus communis* are dwarf and close-growing; *Juniperus Sabina* is prostrate; *Picea orientalis* is shrub-like; *Pinus Mughus* is low and dense; *Retinispora pisifera* and *Retinispora plumosa* are small, columnar trees; *Thuya occidentalis,* variety *Tom Thumb,* as its name implies, is a tiny dwarf, suitable for edgings.

Boxwood should find a place in every garden, great or small, the selection of its form also being guided by the style of the garden or of the house. The formal, pyramidal Box naturally takes its place in the formal, stiff and precise garden, or at the entrance of the dwelling that is symmetrical in its line; the rugged and unconventional bushy Box suggests old dooryards and the easy lines and pict-

uresque charm of farmhouse or cottage or the tangle of old-time gardens—suggesting at the same time its suitable environment beyond doubt or question.

Ordinarily evergreens are not regarded with any consideration for their shade, yet they offer a most restful depth of it and a cool dimness that deciduous trees do not have. The nearest trees to a dwelling, however, should be from twenty-five to thirty-five feet distant, where their shadow cannot fall upon it, for perpetual shade is highly undesirable.

Always plant them near enough together to support and defend each other under the stress of severe storms, thinning out in subsequent years when they begin to crowd. And plant always two deep at least—two deep in an irregular grouping, not two rows, one back of the other.

And, finally, place the deciduous members of a boundary group or a screen mostly in the background to allow the evergreens to show dark and well defined before and among them. Leave plenty of room between the two kinds of trees—rather more than between the trees that are the same—remembering that deciduous trees expand very much more and very much more rapidly than evergreens, therefore need a wider berth.

How Rush Seats are Made

(*Continued from page* 91.)

ened. The standard can be raised, lowered or turned around, so that the chair moves at a touch. At one side of the workman is placed a long, wooden trough in which the rushes are kept. A little water in the bottom is used for moistening the rush if necessary. Grooves in the trough hold the knives and mallet used in the work.

The weaver begins his task by taking a leaf of the rush and twisting it. The appearance of the finished seat depends largely upon the kind of twist used. For a small chair a tight, hard twist is employed. For a chair of massive frame, a looser and heavier twist is preferred. In general, however, modern work is of looser weave than that of a hundred years ago, and a larger twist is employed. As the rush varies greatly in width, sometimes two or more leaves are twisted together to form a strand, while sometimes a single leaf is used. When the end of the strand is nearly reached it is spliced with one or more rushes, the stub ends being left out and cut off later. The twist is first passed several times around the chair frame, then the corners are started, the work progressing towards the centre, while the chair is twisted rapidly around on its pedestal. A clever workman makes a firm, even seat, as durable as a good leather chair covering. After it is finished the seat receives a coat of shellac. This brings out the green and yellow tones of the rush, and preserves its surface from wear. Antique Colonial

NABISCO

SUGAR WAFERS

No more delectable refreshment can be served on a hot Summer's afternoon than a fruit-lemonade accompanied by NABISCO SUGAR WAFERS of appropriate flavor.

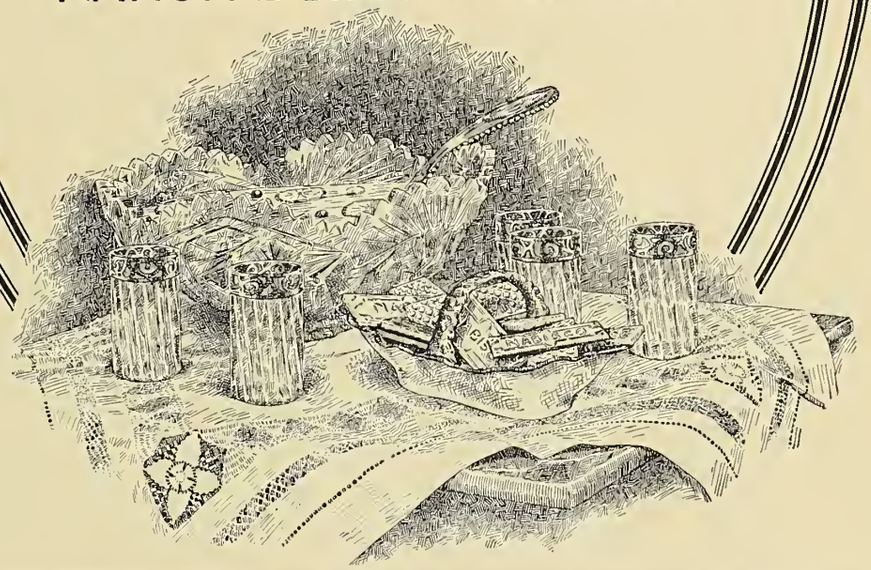
As an informal between-meal confection or as a complement to the formal dessert, NABISCO SUGAR WAFERS are equally appropriate.

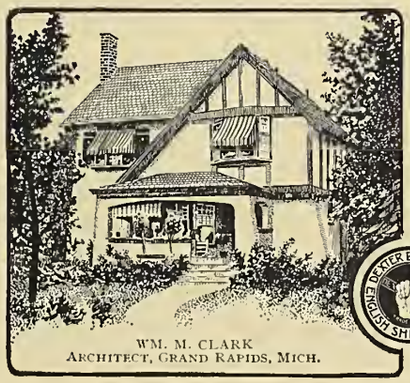
A practical suggestion would be to keep a dozen tins—varied flavors—on hand.

In ten cent tins

Also in twenty-five cent tins

NATIONAL BISCUIT COMPANY





WM. M. CLARK
ARCHITECT, GRAND RAPIDS, MICH.

DEXTER BROTHERS' ENGLISH SHINGLE STAINS

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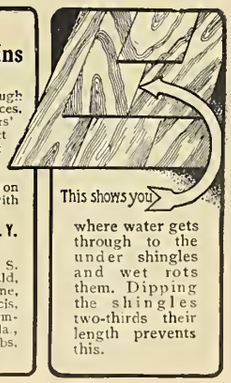
Dipping gives absolute protection—where rain gets through between and under shingles, as well as to the outer surfaces. Whether applied by brushing or dipping, Dexter Brothers' English Shingle Stains are better than paint. They protect the shingles with preservative, waterproofing oils, yet retain the natural texture and beauty of the wood. The pure English ground colors cannot fade.

Write for stained miniature shingles, so you can decide on the right color combination. Also descriptive booklet with letters from architects and owners.

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AGENTS: H. M. Hooker Co., Chicago; John D. S. Potts, 218 Race St., Philadelphia; F. H. McDonald, Grand Rapids; F. T. Crowe & Co., Seattle, Spokane, Tacoma, Wash., and Portland, Ore.; M. D. Francis, Atlanta, Ga.; Carolina Portland Cement Co., Birmingham and Montgomery, Ala., Jacksonville, Fla., Charleston, S. C., New Orleans, La.; F. S. Combs, Halifax, N. S., AND DEALERS.



This shows you where water gets through to the under shingles and wet rots them. Dipping the shingles two-thirds their length prevents this.

STROKUM STOPS
Third Crop of Caterpillars

BIND it around your trees at once. Do not think because summer is nearly over that the caterpillars are. The August crop is one of the worst, and not only injures the trees, but spins the cocoons for next year's destruction. Killing them this year means thousands less next year.



Strokum is easily put on; does not harm the trees; is not unsightly, and is easily removed at the end of season.

Send $1.00 at once for a sample package of five pounds, which is enough to band five trees, averaging one foot in diameter. Express paid east of the Mississippi; 50c. extra west of it.

Send for our illustrated booklet.

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THISTLE-INE
The Great Weed Destroyer

Positively Kills
Poison Ivy, Sumac, Canada Thistles, Burdock, Wild Morning Glory, and All Noxious Weeds.

Mr. E. Herman of York, Pa., Requesting advice from Mr. F. Rockefeller, received the following:

Cleveland, Ohio, January 8th, 1908

Mr. E. Herman,
York, Penn.,

Dear Sir:—

Replying to your letter of the 14th instant, I have used a great deal of Thistle-ine. I dissolve it and use it according to directions on the can. I use a syringe and after pulling up a Canada thistle, partially fill the hole with the liquid, or spray the liquid over the thistle. I have killed thousands of them and have never had any trouble, and have repeatedly examined them some time after spraying with the liquid. I have never yet found a live Canada thistle after being treated in this way. I cannot understand why you should have any trouble. I do not believe I have ever made application more than once to the same thistle.

Yours very truly,
F. ROCKEFELLER

Manufactured By
The Lindgren Chemical Co.
GRAND RAPIDS, MICH.
6a Can sufficient to cover 5000 sq. ft. $2.00



LAWN ANT DESTROYER

Guaranteed not to injure grass, plants or shrubbery. Can be used on lawns, golf grounds and gardens. If, after using one-half can, it does not destroy the ants, we will cheerfully refund purchase price, $1.00 per can. Testimonials and detailed information free.

GRAND RAPIDS LAWN ANT DESTROYER COMPANY
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Prof. Craig.

A course for Home-makers and Gardeners taught by Prof. Craig and Prof. Batchelor, of Cornell University.

Gardeners who understand up to-date methods and practise are in demand for the best positions.

A knowledge of Landscape Gardening is indispensable to those who would have the pleasantest homes.

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AN IDEAL GREENHOUSE

Ideal because it is designed right, built right and will grow flowers to best possible advantage, both as regards quantity of bloom and cost of producing them.

Has a complete iron frame. Will last for generations. But don't think we build only little houses. Send for circular which shows all types and sizes.

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1170 Broadway, New York

seats were often painted white, but this is rarely done in modern work, as the natural color of the rush is preferred.

Rush seats can easily be woven at home by amateur craftsmen who wish either to reseat an antique or to put a seat into a new chair. While the method of weaving is extremely simple, the amateur must be warned that the work goes slowly and is not at all easy. However, to people with strong hands and patient dispositions the task will prove a fascinating one. There are several important points to consider: the thickness of the strand once decided upon must be preserved throughout; the strand must be twisted tightly and held taut in position; the rush must be of the right degree of dampness. The seats will be humpy and uneven in appearance if these points are not carefully followed. If the rush is too wet, it will shrink too much in drying; if not damp enough, it will break in twisting it over the edges of the frame, so that this point is of especial importance.

Frames that can be used for weaving rush upon are of several sorts. Sometimes, as in the illustration showing the weaver at work in his home, the chair has square stretchers, sometimes rungs are found, and sometimes an antique chair has a slip seat with wooden corners. Whichever kind the frame is, care must be taken to see that the edges are rounded, as otherwise they will cut the rush.

In the diagram a method of weaving is shown with strands separated more widely than in the actual work, in order to show their direction. The strand of rush, twisted tightly on the top and edges of the frame, needs only a slight twist underneath the frame. New leaves are added at the corners when needed, when the stub end of the leaf is inserted. It is usually too thick at the end for twisting, and several inches should be left projecting, to be cut off later. If the chair seat is wider in front than in the back, the front corners should be filled in separately, till they are even with the back ones. An old and useless chair seat that can be taken to pieces and examined will be found a great help.

If there are no swamps near at hand where the amateur weaver can procure rushes, they can usually be obtained through a furniture dealer or cabinet-maker. With practice, the weaver soon becomes quite expert, and beautiful and durable chair seats are made through the exercise of this interesting handicraft.

Covering the Open Stairway

IN a house where the open stairs lead directly from the living-room I recently saw a clever device.

A case of severe illness in the house, when the patient was greatly annoyed by the inevitable sounds from the living-room below, suggested the desirability of shutting out sound and odors from the upper hall.

From light wood a frame was made to fit the opening in the second floor and given an oak stain to match the trim of the hall. Over this was stretched a cover of bronze-green burlap which blended well with the paper, secured with tacks of hammered brass. This was fastened to the wall with hinges.

When lowered like a trap-door, it entirely separated the upper from the lower floor. When raised against the wall, it was not at all clumsy or ugly in appearance.

The door proved convenient, also, when the fireplace was depended upon for heat, as it prevented the warm air from rising to the upper hall where it was not required.

Even if such a door were not required for constant use, it would prove a great convenience for many occasions, and could be easily and quickly fastened in place, removing the objection that prevents many people from following the pleasing fashion of having the open stairway lead up from the living-room. Such a device would not, of course, serve in case the stairs enclose an open well between the floors. ALICE M. ASHTON.

Everyman's Greenhouse

(*Continued from page 93*)

error when half the glass is laid. Use "finishing" nails for securing the sash bars in place, as they are easily split. Next, with chalk line mark the middle of the roof sash bars, and secure to them the one-inch pipe purlin, which will then be ready to fasten to the uprights already in place. Next, make concrete by mixing two parts Portland cement, two of sand and four of gravel or crushed stone with sufficient water to make a mixture that will pour like thick mud, and put the iron pipe posts in their permanent positions, seeing that the purlin is level and the posts upright. (If necessary, the purlin can be weighted down until the concrete sets.) Then put into place the ventilators, glazed, and the headers for same—short pieces of wood, cut to go in between the sash bars, and fit these up snugly against the lower edge of the ventilator sash.

When laying the glass in the roof, which will now be ready, use *plenty* of putty, worked sufficiently soft for the glass to be thoroughly "bedded" in it, and leaving no air-spaces or crevices for the rain to leak through later. If this work is carefully done, it will not be necessary to putty again on the outside of the glass, but it should be gone over with white lead and linseed oil. Be sure to place the convex surface of every light up. The panes should be lapped from 1/6 to 1/4 of an inch, and held securely in place with greenhouse glazing points, the double-pointed *bent* ones being generally used. The lights for the ends of the house may be "butted," that is, placed edge to edge, if you happen to strike good edges, but



Paint Your Walls and Get Exact Tints

HAVE you ever tried to match wall-paper or any other wall-covering to rugs or furniture?

¶ Have you ever leafed through book after book of samples, trying in vain to find something that would *just suit* the color values of your rugs and draperies?

¶ You wanted a blue—found six blues—and not one but would scream at your rug.

¶ Same with the yellows, grays and browns.

¶ The only wall covering for the *particular* person is a *made-to-order* one. Then the tint can be made *exact.* Use white lead paint and have it mixed and tinted by your painter *to your order.*

¶ Our white lead ("Dutch Boy Painter" kind) is smooth and clear, tints beautifully, and gives any finish desired—dull, half-gloss, high-gloss or enamel.

The artistic home-maker should be the most enthusiastic advocate of "white-leading" (painting with white lead) because there is no medium so flexible for the expression of the tasteful person's wish.

Our "Dutch Boy Paint Adviser No. 91" is very helpful on both interior and exterior decoration. Costs but the trouble of asking for it. Address

National Lead Company

An office in each of the following cities:

New York Boston Buffalo
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(John T. Lewis & Bros. Co. Philadelphia)
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The Owner of this Attractive House Enjoys His Windows

They're ***all*** casements hinged to swing ***out***—tight in winter and catching ***all*** the breezes in summer.

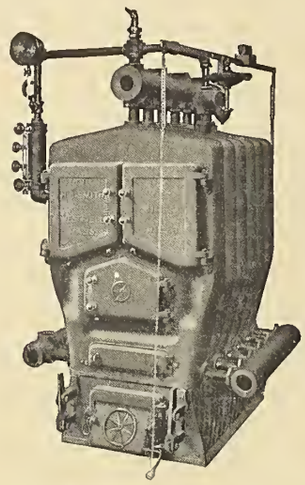
They're equipped with our famous Hold-fast Adjusters to operate and lock easily with one hand without disturbing screens, storm sash, curtains or Venetian blinds.

Our free hand-book tells you all about up-to-date casements and our remarkable casement devices.

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No. 24 Mills Water Tube Steam Boiler

THIS make of boiler is endorsed by leading heating engineers as the refinement of boiler making.

A trial will demonstrate its economy.

Fire Tube surface is the reason.

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Require no attention nor expense. Operate continuously.

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We have plants for **towns, formal gardens, railroad tanks** and for irrigation.

CATALOGUES AND ESTIMATES FREE.

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as a general thing, it will be more satisfactory to lap them a little. The woodwork, before being put together, should all receive a good priming coat of linseed oil in which a little ochre has been mixed, and a second coat after erection. I have suggested putting the glass in roof and sides before touching the benches, because this work can then be done under shelter in case bad weather is encountered. The benches can be arranged in any way that will be convenient, but should be about waist-high, and not over four or four and a half feet across, to insure easy handling of plants, watering, etc. Rough boards will do for their construction, and they should not be made so tight as to prevent the ready drainage of water. The doors may be bought, or made of boards covered with tar paper and shingle or roofing paper.

The house suggested above is used only by way of illustration. It may be either too large or too small for the purposes of some of the readers of this magazine, and I shall therefore give very briefly descriptions of several other types of small houses, some of which may be put up even more cheaply than the above. The plainest is the sash lean-to (See diagram on page 93), which is made by simply securing to a suitable wall a ridgepiece to hold one end of the sashes for the roof, and erecting a wall, similar to the one described above, but without glass, and with a plain, 2x4 in. piece for a sill, to support the other ends. Either a single or double row of sashes may be used, of the ordinary 3x6-foot size. In the latter case, of course, a purlin and supporting posts, as shown in diagram, must be supplied. Every second or third top sash should be hinged, to open for ventilation, and by tacking strips over the edges of the sash where they come together, a very tight and roomy little house can be put up quickly, easily and very cheaply. New sash, glazed and painted one coat, can be bought for $2 to $2.50 each. Ten of these would make a very practical little house, fifteen feet long, and over ten feet wide.

Another form of lean-to where there are windows in the way is shown in another diagram. The even-span house, of which type there are more erected than of any other, is also shown. The cost of such a house, say 21 feet wide, can be easily computed from the figures given in the first part of this article, the north wall, and purlin braces from the ridge posts, being the only details of construction not included there.

A simple way of greatly increasing the capacity of the ordinary hotbed or coldframe, is to build it next to a cellar window, so that it will receive some artificial heat, and can be got at, from the inside, in any weather. Several sashes can be used, and the window extended to include as many of them as desired.

By all means get a little glass to use in connection with your garden this coming year. Put up one of these small

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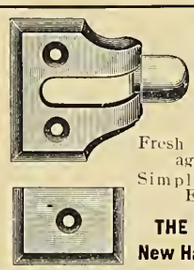
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greenhouses, if you can: if not, get a few sash, at least. Don't put it off till next spring; do it now! You can, for instance, plant lettuce *now*, and have a crop in your frames for Thanksgiving and Christmas.

Next month we will take up the handling of vegetables and flowers in the small greenhouse. But don't be content to *read* about it. It's the pleasantest kind of *work*—try it yourself!

Some Experiences With Wild Flowers

(*Continued from page* 99.)

As a ground cover the best plant that I have taken from its native haunts is the Foam-flower (*Tiarella cordifolia*). I have it from both the White Mountains and the Adirondacks, and under an old apple tree, with some of my Lilies, it gives the turn of a border a sort of a woodsy touch. Dutchman's Breeches (*Dicentra cucullaria*) is quite as graceful a ground cover, but loses its foliage. Some of both I have placed under shrubbery, where I have also installed of late the Fringed Polygala (*P. paucifolia*), the Bloodroot (*Sanguinaria Canadensis*), the Rue Anemone (*A. thalictroides*), the Rattlesnake plantain (*Goodyera repens*), and the Bunchberry (*cornus Canadensis*).

Of all the wild flowers that I have brought home, the Cranesbill (*Geranium maculatum*) alone has stood by me through the thirty years or so that I have been doing this sort of thing. Where I planted it in my first wild garden—a sort of rock-edged border—it still persists, though it is now fourteen years since I have given it any personal attention, the place being rented to others. Perhaps it was from that loyal colony that one day, some years ago, was carried to the angle of the piazza, near my present garden, a single seed that sprouted in the driest of soil and each year has sent out its little quota of lilac blossoms. That one Cranesbill, which has always looked too pretty to transplant to a more favorable location, and a vine of the Rutland Beauty (*Calystegia sepium*), were the only wild flowers that ever came to my garden of their own accord, thus earning additional affection. That Rutland Beauty, always known to us as Wild Morning-glory, was a wonder. A big, old-fashioned, round lightning rod ran up from my original wild garden, and some years after the border was first stocked, this vine made its appearance. Whether because of the unusual opportunity at hand, or to get the best of a sun that smiled on it only a very short time in the morning, I do not know; at any rate, summer after summer, it emulated Jack's beanstalk by running up thirty feet of lightning-rod and looking southward over the peak of the roof of the house. With its beautiful leaves and shell-pink flowers, the vine was a strikingly picturesque upward continuation of the wild garden. Ashes eventual-

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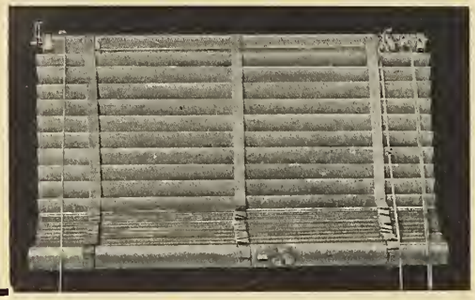
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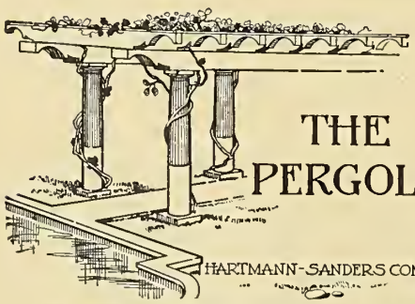
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ly killed it, and similarly my flourishing colony of Mandrake (*Podophyllum peltatum*), met its death.

The Closed Blue Gentian (*Gentiana Andrewsii*), I am glad to number among my successful experiments in the border. The lovelier blue Fringed Gentian (*G. crinata*), I sometimes bring home when it is budded and let it blossom in the garden, which it does willingly enough. It is easily raised from seed sown indoors in pans, but that sort of gardening illy accords with my restricted leisure. The Cardinal Flower (*Lobelia cardinalis*) thrives for me in an ordinary sunny border. It does better in a fairly moist place, however, and certainly never looks so well as in surroundings approximating the wild. Close by the Cardinal Flower thrives equally well a handsome blue member of the mint family (*Salvia lyrata*), that I pulled up on a Virginia roadside. Coltsfoot (*Tussilago farfara*), that I found running wild in a great city, and Arnica from Nantucket, are neighbors that take quite as kindly to their new quarters.

Flat failures must inevitably figure in a field of gardening that perhaps never ought to be regarded as successful—one might even say allowable—when it oversteps the bounds of naturalization. Orchids I count as failures, because I have not had the time to give them the conditions without which it is not only useless, but cruel, to bring the plants home. I have tried half a dozen kinds, all with the same result; only the Yellow Lady's Slipper (*Cypripedium pubescens*) enduring much over a year. Last January I found in the Bahamas, in the pine barrens of New Providence, *Bletia verecunda,* the first of all exotic orchids to be introduced into England, and cultivated by Collinson so long ago as 1731. Though I knew that I should have to pot them, I ran the risk of digging—again with that penknife—a few of the bulbs. Doubtless this purple orchid will be another failure, but I have minimized my personal responsibility by dividing up my spoils with others who have better facilities. The Trailing Arbutus (*Epigaea repens*), I must also count among my failures—which have not been over-numerous, probably because I was early taught the proper care of growing things of all kinds.

My experience, as a whole, has been that while it is always best to reproduce natural surroundings, as well as soil conditions, as nearly as possible when bringing home wild plants, there is an astonishing number of them that will adapt themselves to what would seem, on first thought, really adverse circumstances. Which is not to be wondered at, inasmuch as many of the commoner cultivated perennials are growing wild in some parts of this country. Obviously, wild plants should not be rooted up indiscriminately; the best plan is never to take more than one specimen where there is not an abundance.

The Architectural Value of Latticework

(*Continued from page* 101.)

Unless the walls are of masonry or plaster, painting will be necessary every two or three years, and this could be done far more easily and with less damage to the vines if it were possible to tilt the whole lattice frame away from the face of the wall while the painters are at work. In any case, do not have the latticework set too close against the wall. A space of two or three inches between lattice and wall should be secured, either by using deeper supporting members or by attaching the framework to blocks set against the wall.

There is little choice in the matter of color. I doubt if it be possible to go wrong in using white-painted lattice, though green is sometimes felt to be better on white surfaces. With white, however, the lattice will be visible through the foliage, giving the *apparent* support that is an essential, while with green it may be lost to sight, defeating its main purpose.

One thing more. If you are planning to have a paved terrace along one side of a house, do not fail to leave two-feet-square holes (to be filled in with earth) in the terrace floor adjoining the house wall, and flanking the entrance or at other convenient points. Otherwise you will have to forego your trellis, and vines, too, on that side of the house.

A Garden of Vistas

(*Continued from page* 103.)

bits of flagging in the turf walk or, where the natural garden is a little steeper than usual, a few stone steps. Below these last is a small pond which is handled in a manner Japanese and makes one rather regret that the effect is not complete, and that the seat at its inner end was not a stone lantern.

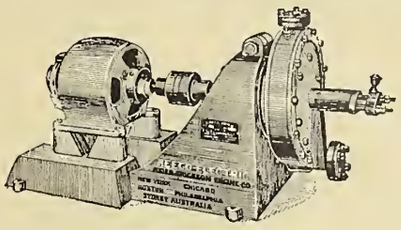
Very little trimming has been resorted to. In fact, only such as was required in removing unhealthy or unsightly bits here and there or in reducing some over-intrusion on the pathway. All this has been well handled by the owner and in such a manner as to defy detection.

There is but one criticism that occurs to the writer, and that is the general out-of-placeness of the white marble accessories. To suit the scheme perfectly they should be less emphatic in color and less classic in detail. The light terra-cotta color of the Italian oil jar and the buff of the Romanesque pot are happier by far than the pure white, and their lack of severity in outline is self-satisfying. The former, in particular, has the appearance of utter abandon and of having been set down carelessly for a moment and forgotten; it is not even set straight.

When the garden was viewed, it was not complete, the two long paths suggesting further treatment beyond. Such

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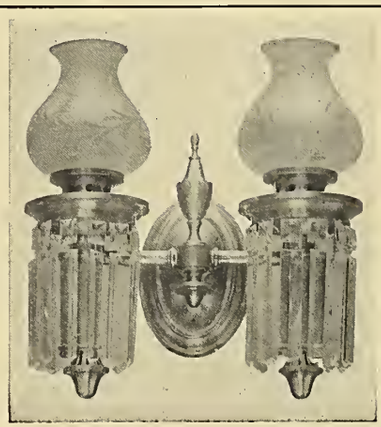
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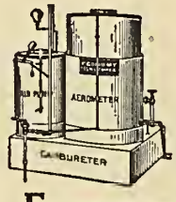
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would probably be of another character, as too much of the first treatment might become tiresome. Even this as set forth above might not suit every reader. Things of this sort are temperamental. Did one wish a central motive of flowers, the triangle facing the seat could be utilized and perhaps the pond could occur here also. In any event, for one who is fortunate enough to have a grove of cedars, the possibilities are unlimited and a very satisfactory effect secured for but little cost of upkeep.

The Available Violets

(*Continued from page* 104.)

ing a border of it by means of slipping after the flowers are gone. It has two varieties, *bi-color,* with two dark petals, and *alba,* which is almost white.

The long-spurred lavender Violet, known as *Viola rostrata,* is common in meadows, and forms brilliant clumps of color in the garden. Planted close together, the flowers growing only about six inches high, it makes a delightful footing for the taller *Viola Canadensis* as a border combination. *Viola rostrata* usually blooms only in the spring, while *Viola Canadensis* blooms sparingly all summer. The latter grows one or two feet high, and its flowers are almost white, but the upper petals are violet-purple underneath. This plant does well in sunny spots, though it prefers half shade. It is adaptable.

The Downy Yellow Violet (*Viola pubescens*) grows a foot or more tall. It likes shade. Its short-spurred, clear yellow flowers appear sparingly all summer. This plant makes a charming backing for *Viola rotundifolia,* the Round-leafed Yellow Violet. This latter grows low in the shade. Its flowers, coming in the spring, are not large. Its leaves are its great beauty and these cluster close to the ground and form shining rosettes as the summer advances. They are a perfect foliage border for a shady bed.

Viola blanda, the small, sweet-scented White Violet, planted with ferns in some shady, low spot, is most beautiful of all. It must be grown in large colonies to be appreciated, for it is too small a plant to hold its own in a garden alone, nor can it well be near other flowering plants if its delicate beauty is to be appreciated.

Seed from most of the varieties can be obtained in early summer after the spring flowers fade; *Viola Canadensis* and *Viola pubescens* may be found maturing seed sparingly all summer; while, as I mentioned above, cleistogamous flowers of the Blue Violets are mature in August. Slips are best taken in August to start plants for the next spring. If I were purchasing plants from the florist I should do it in September, so they could be well established before cold weather. By doing this the gain on every hand would more than repay any extra effort that one has to make to arrange for purchasing plants at this time.

The Secret of Durable Stucco

(*Continued from page* 84.)

by means of a straight edge. Texture and color are necessary if artistic results are to follow. By using the suggestions above outlined, the architect or owner is privileged to select the aggregates from which the stucco is made and has in fact as great play in the planning of the color, tone and texture as has the artist in mixing the paints on his palette.

As to the merits of the finished work, little need be added. The wall is impervious to moisture, hence free from the decay that must of necessity overtake all wooden structures. A stucco wall needs no paint as does the house built of clapboards, a fact that should be taken into consideration with the slightly greater first cost of a stucco wall over a wooden one. Few building materials give such a harmonious background and support for clinging vines, and contrast so pleasingly with the surrounding green of trees, shrubbery and the brilliant colors of flowers.

Stenciling Fabrics

(*Continued from page* 87.)

the dining-room by having heavy dull gold Japanese leather paper stretched on a screen frame and then stenciled in some stunning design, say of peacocks and peonies in rich low colors. A screen that is to be covered with paper should first have unbleached muslin stretched on it, and the paper pasted on that just as if it were the wall. The edges may be covered with narrow bands of leather tacked on with large-headed dull brass tacks. Grass-cloth also makes an attractive screen, and there are many other fabrics that may be used.

The small accessories of any room can come under the sway of the stencil brush, and, if done well, add a personal touch that is most taking. Lamp-shades, candle-shades, desk sets, bags of different kinds, bureau sets—these are only a few of the articles that may be decorated by the clever home craftsman.

Although stenciling is rapid work compared to painting or embroidery, one must not expect to accomplish the next to impossible, and finish a whole set of curtains in a day. The kind of design chosen of course makes a deal of difference in the amount to be done, but it is steady work, and to be successful must be carefully done. The result well repays one for the trouble taken.

Plant Evergreens Now

(*Continued from page* 80.)

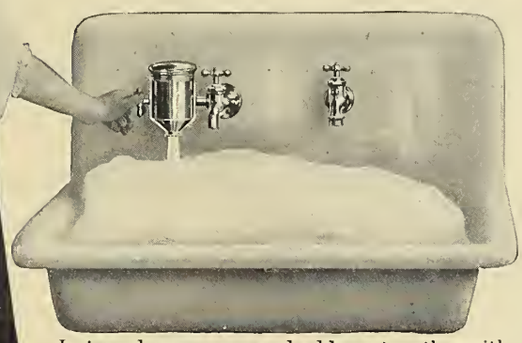
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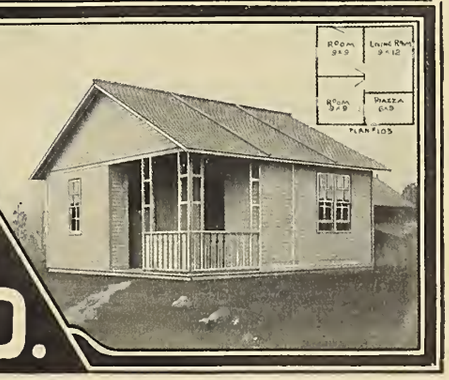
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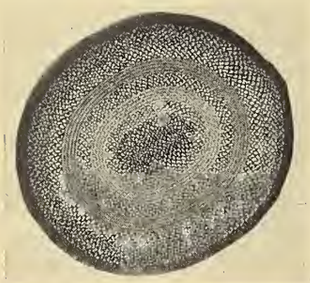


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Evergreens may be planted both for temporary and for permanent positions. Indeed, there are many Conifers, such as the Retinisporas, which often are planted solely for their decorative effect during a season or a part of a season. Such plants are often crowded together as they would not be in permanent planting.

The dimensions of the hole in which an Evergreen is to be planted ought, as the writer's experience leads him to conclude, to be from three to four times the size of the root-ball, and fully ten inches deeper. This ensures the cultivation of the soil directly around the plant stem. Where the soil is very poor I have found that the addition of one part of well rotted barnyard manure to four parts of the soil is a valuable fertilizing agency in nourishing the young roots. This manure must be thoroughly mixed with the soil. The soil that is replaced should be very thoroughly wetted, especially if the Evergreens are set out in dry weather. In this case leave a basin of at least five inches depth around the base of the plant and fill it with water. After a day the soil will have settled and the basin can be filled up with the remaining soil mixture. Do not forget to firm the soil around the newly set out plant. A shallow basin for irrigating must, of course, be left around it.

Choose a cloudy day for transplanting if possible. Then every evening sprinkle the Evergreens. This spraying should be continued until the new growth at the tips of every branch indicates that the roots have taken hold in the new soil.

Frequent spraying and watering the roots is necessary during drought, for the leaves of Evergreens are dependent for their fresh appearance on the sap created by the moisture the roots drink in, and when the roots are dry and the plants water-starved the foliage becomes sere and yellow. Many of the little plants, such as the Japanese Cedars (the Retinispora) are often woefully neglected on this point. Especially true is this of Evergreens introduced for architectural effect and potted in tubs, shallow soils or window-boxes, where the roots soon dry out if they cannot find water, and, of course, they are not permitted any depth in which to seek it.

As to the proper distance Evergreens are to be planted apart, large-growing specimens should be distant from one another at least five feet each way. Hedge plants can be about two feet. Closer planting is only justifiable where immediate effect is required. Overcrowding, especially in hedge-growths, will cause certain of the plants to die, leaving gaps that are unsightly.

It is wonderful what beautiful effects may be obtained with the judicious selection of a few Evergreens, and although individual opinions differ as to the esthetic qualities of this plant and that, it must be conceded, that not only is there an Evergreen for every place but some place for



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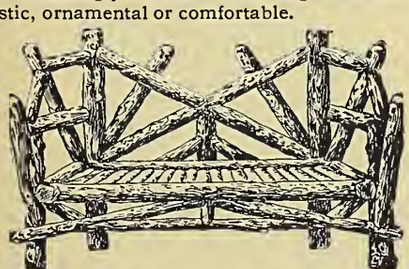
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every Evergreen. Good taste is always requisite to good planting, but a little study of the subject will carry the novice well on the road to solving the problems that may confront him in the matter of selecting the Evergreens he needs.

Propagation by Cuttings

(*Continued from page* 112.)

permanent places by the following fall. Crimson and yellow rambler roses, the memorial rose (*Rosa Wichuraiana*) and all the family of prairie roses (*Rosa setigera*) can be increased easily in this way. The cuttings are best if taken in late autumn, of ripe wood of the summer's growth, and they should not be planted out in spring until the frost is unquestionably gone and the ground has settled.

Root and leaf cuttings have not been treated because they are less important to the gardener, who works out-of-doors. They are used only for special things that are not of great value to the beginner, largely because they are special.



Book Reviews

[*The Publishers of House & Garden will be glad to furnish any books desired by subscribers on receipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.*]

British Floral Decoration. By R. Forester Felton, F. R. H. S. Illustrated in color. Cloth, large 8vo, gilt top, 194 pp. London: Adam & Charles Black. New York: The Macmillan Co. $2.50 net.

The writer of this work is a well-known British authority and expert floral designer and decorator whose work has been seen on some of the most notable public and private occasions. He takes up the subject of Table Decorations, Decorative Foliages, Orchids for Decoration, Church Decoration and many other specialized subjects. The twenty chapters teem with practical, artistic and authoritative suggestions for everyone interested in floral decoration. The illustrations give an excellent exposition of the text, although the twelve color plates are hardly up to the highest standard of color work, which is to be regretted in a volume so commendable in every other way.

The Care of Trees. By B. E. Fernow. Illustrated. Cloth, 8vo, 392 pp. New York: Henry Holt and Company. $2 net.

Professor Fernow's comprehensive and copiously illustrated book takes up the entire subject of the care of trees in lawn, street and park. Written for amateurs by a forester, it places such information as the owners of trees may read in a convenient and systematic form that cannot fail to be of the greatest use.

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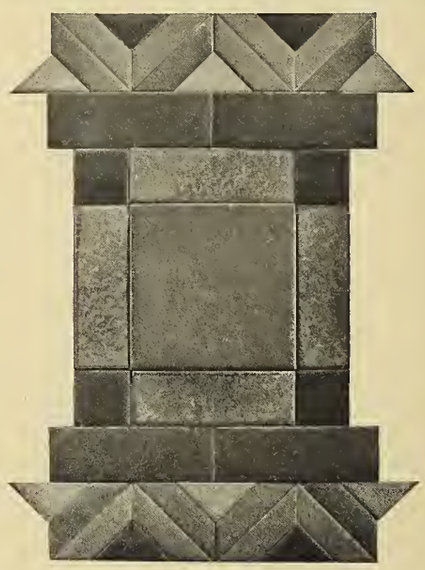
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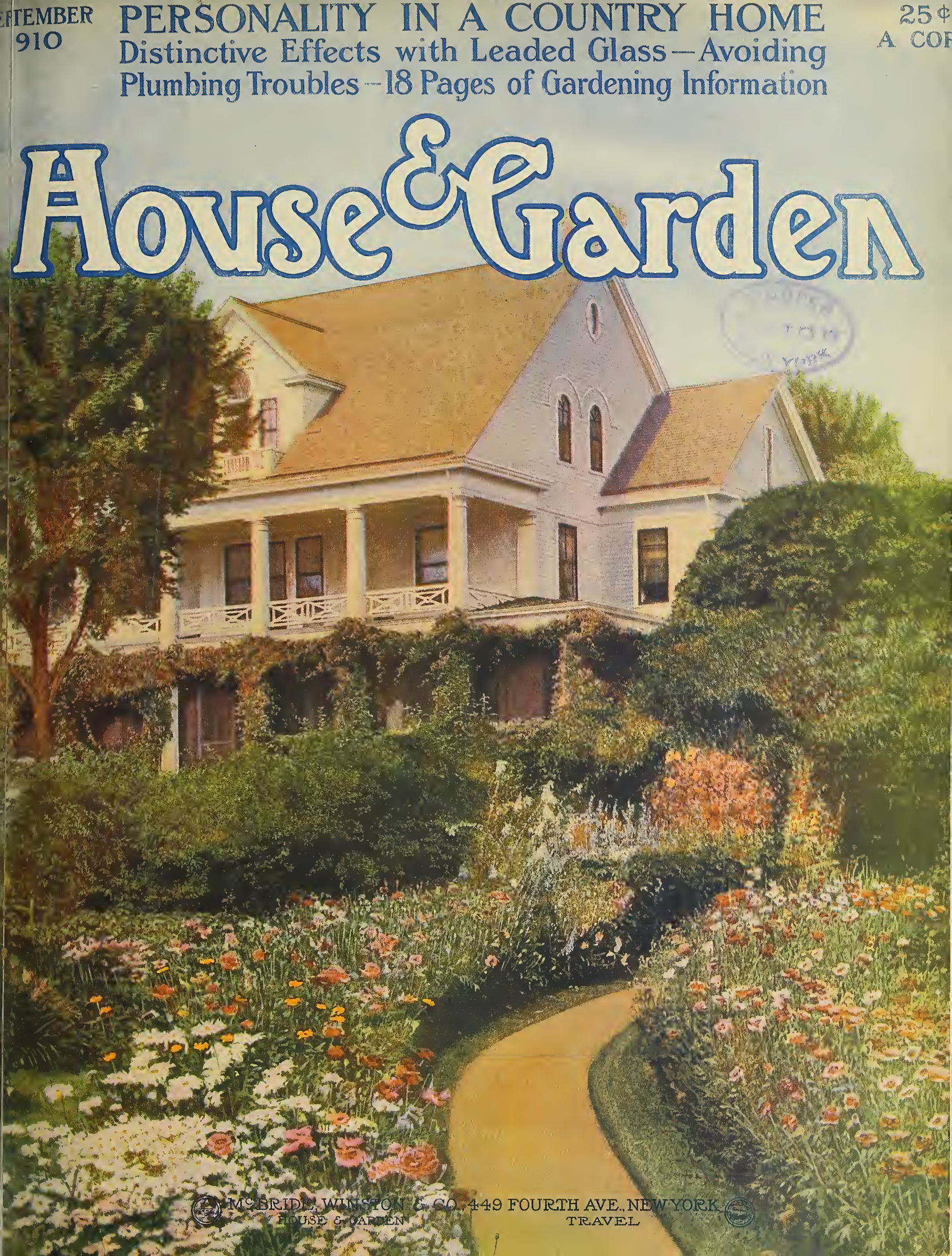
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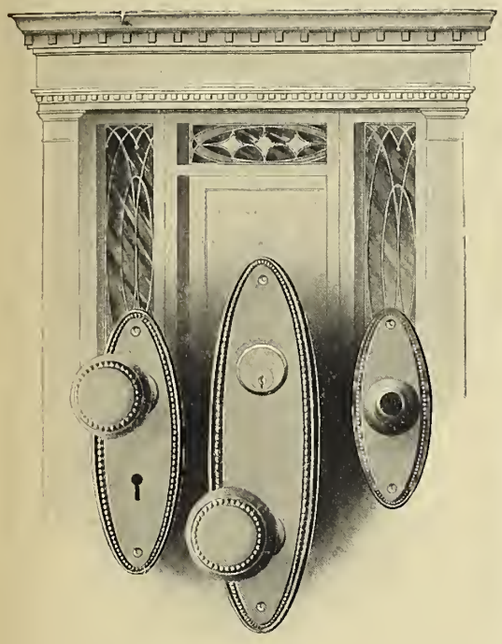
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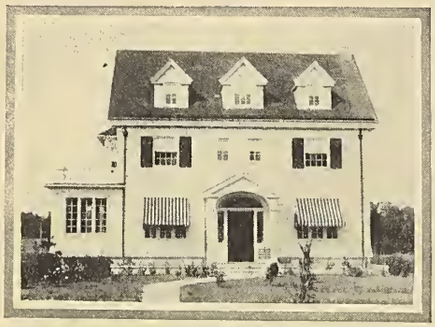
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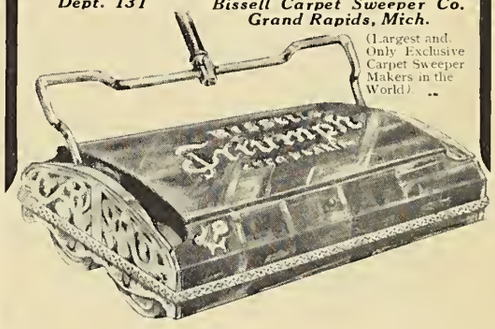
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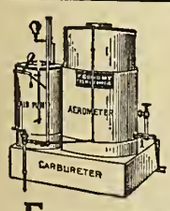
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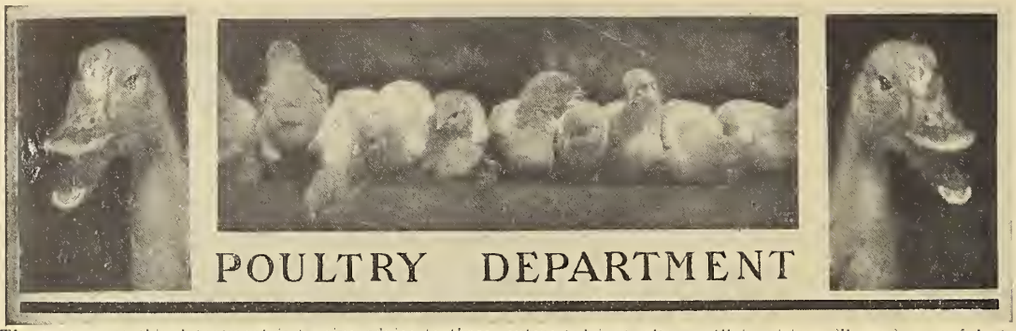
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Have lived in jungle till flesh rivals that of pheasant. Magnificent plumage. Superb form. Desperately game. Free illustrated circular describing many strains.

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that new hen house or fix up the old one until you get our large new 100 pp. catalog (over 100 illustrations) telling all about the Potter Poultry House Fixures, Perfection Feed Hoppers, Simplex Trap Nests, feeds and supplies of all kinds. Potter Fixtures have been on the market over 8 years and are used by thousands of poultry keepers. They are complete, convenient and sanitary; made in 3 styles and 12 sizes to fit any hen house. We now make the complete line of PORTABLE (K. D.) HOUSES, BROOD COOPS, PIGEON LOFTS, etc., formerly made by the Morgan Sanitary House Co., of Lemont, Ill. These are made in 20 different styles and sizes, and if you want a complete, up-to-date and cheap house or coop of any kind you should not fail to send for large illustrated catalog telling all about these goods.



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T. F. POTTER & CO., Box 77, Downers Grove, Illinois

What to Do with the Cockerels

BY A. G. SYMONDS

ONE of the greatest problems that confronts the keeper of poultry is what to do with the cockerels. As soon as they reach a certain development they are sure to annoy the pullets, and at all ages they crowd back the pullets at the feed trough and hamper their growth by getting the lion's share of food. For this reason it is generally agreed upon by poultrymen that cockerels should be separated from the pullets at an early age, or as soon as they can be distinguished.

Some poultrymen make a practice of killing the cockerels as fast as they can be distinguished. They do not reckon on any profit to be derived from this source and believe that in this way the pullets will be given every chance for rapid growth and development.

Others believe that a good margin is to be made by keeping the cockerels until large enough to market as broilers. They can be sold alive or dressed, as one prefers. If hatched early, good prices are assured.

MARK THE BEST BRED COCKERELS

If one is breeding thoroughbreds and desires to keep a number of choice cockerels for fancy trade, it is not necessary to keep every cockerel until fully grown in order to select the best specimens. Any one following a scientific method of breeding and a system of marking the chicks from choice matings, needs only to keep such cockerels as are thus marked and pedigreed. The cockerel from the ordinary matings need not be saved but may be disposed of at the market price.

Some prefer to keep the males until nearly fully grown and sell them as roasters. They usually command a good price as such, and if one has ample room and capital this is not a bad way to dispose of the cockerels.

SELLING THE SURPLUS COCKERELS ALIVE

Live poultry markets purchase fowls at all ages from broiler size up, and offer the easiest way in which to market the surplus cockerels. It is an open question whether as much profit is made in selling them in this way as in other ways. It certainly eliminates the time and labor that would be necessary in killing and dressing the cockerels for market.

The cockerels that are to be kept for exhibition, breeding purposes, or for fancy trade, should receive as good attention as the pullets. Everything conducive to their proper growth should be done, and as they near their full development care should be exercised that they do not mar or injure their appearance by fighting. It may be necessary to give each bird quarters by himself. It is a fact, however, that a number of males kept together during the growing period are less apt to quarrel when full grown unless a strange fowl comes in contact with them.

The English Bloodhound.

ONE reads every day the enthusiastic tribute of some writer on dogs to his favorite breed. I have read so many of these recently that I feel impelled to put in a good word for the English bloodhound.

Unlike most other breeds, there is a peculiar and dignified grandeur and intensely wise serenity in the expression of the aristocratic bloodhounds. His family tree is so large that its roots are lost back in the dim vista of Roman history. For although the ordinary genealogist is content to derive the bloodhound from the St. Hubert strain—a breed from St. Hubert's Abbey in Ardennes, imported by St. Hubert himself from the south of Gaul in the sixth century—there are yet earlier traces of the breed. In the writing of Gratius, who wrote before the Christian era, and Strabo, a later historian, both of whom mentioned the importation of Sleuth hounds of rare excellence from Britain into Gaul. Upon these ancient records it seems but modern news to mention that the bloodhound was re-introduced into Britain by that great sportsman, William the Conqueror. The first English bloodhounds in America were those sent over from England by Mr. Edwin Brough in 1888, when they appeared in the New York Dog Show.

The typical bloodhound has a long, lean skull and prominent "peak;" long, narrow fore-face; low-set, soft, pendulous and folding ears; narrow, deep muzzle and enormous dewlap, and deep sunken, small, lozenge-shape eyes, beneath layer upon layer of loosely overhanging skin, commonly called "wrinkles."

Purely bred pups cost from $50 to $100.

M. H. M.

Collecting Old Clocks

BY KATHARINE NEWBOLD BIRDSALL

THE collecting of old clocks while by no means a simple pastime, is one which may be indulged in without the great uncertainty that characterizes the collecting of such antiques as pewter, Sheffield plate, old china, etc.

The long-case eight-day, or "grandfather's" clock as we know it to-day, came into favor about 1650.

The oldest of the grandfather's clocks were very narrow at the waist, as they needed only sufficient room for the weights to rise and fall. But to admit of a swinging pendulum in a narrow case, the clockmakers formed hollow wings at each side to gain the needed space. In these early clocks only the hour hand was used, the minute hand not being generally made till the end of the eighteenth century. The value of grandfather's clocks varies from $75 to several thousands, depending upon the age, the maker, and the workmanship.

The "dwarf grandfather" or "baby grandfather" clock is a production of Co-

(*Continued on page* 137)







KENNEL DEPARTMENT

The purpose of this department is to give advice to those interested in dogs. All inquiries will receive careful attention. Address "Kennel Department" and enclose a self-addressed envelope.

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The Southern Farm Coonhound Kennels, Selmer, Tenn., have a few fine coon hounds for sale on trial. New book, "Coonhunting and Coonhounds," greatest on the subject ever published, together with our complete catalogue, illustrated, 64 pages, will be sent for **50 cents.**



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THE BEST CHUM FOR CHILDREN
The most intelligent, affectionate and useful dog living.

ONLY THE BEST REGISTERED STOCK FOR SALE
The man who owns an Airedale has at least one loyal friend

Boston Terrier Puppies for Sale Both Sexes

fine pedigreed stock, best pet dogs living, prices $20 to $40.
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GEO. K. KRESS, 937 Hamilton St., Allentown, Pa.

"It's a Bullterrier you want"



as protector of your home and children; the ideal companion—intelligent, affectionate, handsome, and "faithful unto death." Bred for exhibition purposes and not for fighting. Get a puppy for the baby. Mrs. Harris, 4325 Gano Ave., St. Louis, Mo.

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Blue Dragon Kennels, - Great Neck, Long Island
14 miles from New York City
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Scottish Terriers

Have at present the best collection to be found in any kennel in the world.

Puppies from $35 for females to $250 for Males

Welsh Terriers

Airedale in color, Fox Terrier in size. Large enough for watch dog, small enough for the house. Game little companions.

Puppies from $25 for females to $75 for Males



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Unrivalled Flemish Giant, Angora, Tan and Polish Rabbits — Peruvian and Smooth Cavies for fancy or pets.
Some Good Youngsters now for sale, $1.00 up
ELM COVE RABBITRY, Great Neck, L. I.



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White Persian Kittens

Sired by "Sir Friar," "White Chrysanthemum" and "Crown Prince" (imported,) from blue-ribbon queens. Price $10.00 up.

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A few choice puppies of the most fashionable breeding. Bred to win or will make fine **COMPANIONS.**

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An indication of the compelling interest of the magazine is shown in the partial contents of the September number which follows. We can pro nise that, once you turn to the first page, you will be reluctant to miss a single thing in this issue.





THE LAND OF THE GREEKS

There are more approaches to Greece than to any other country of Europe. The author makes clear the accessibility of the land to travelers, with entertaining descriptions of the particularly famous sites of its ancient civilization and the time it takes and methods of taking the journey.

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OLD CAPE COD

Contrary to popular belief, this long arm of Massachusetts is a country of beautiful lakes and woods as well as the land of sand dunes and wood marshes that most of us have pictured it. The author takes us through it on a non-technical trip in a motor car.

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Collecting Old Clocks.

(Continued from page 135)

lonial times. It stands about nineteen inches high and is an *exact* reproduction of the great grandfather—weights, works, case, decorations and all. These clocks were generally made of mahogany, trimmed with an inlay, and the dial represented a scene from history.

An exceedingly rare clock is what is known as the "Friesland hood clock," made in Holland. This is a hanging clock, and its pendulum swings free below the case. The "bob" of the pendulum is often a figure, sometimes a man on



The "dwarf grandfather" clocks date from about 1800. Old Dutch makes of this type now bring $300 or $400

horseback. Whereas the Friesland clock could be bought for $40 forty or fifty years ago, dealers will now pay $200 to secure them.

The bracket or pedestal clock, about two feet high, with bell-shaped case, in the eighteenth century, made of ebonized wood, iron with brass mounting, or mahogany, is also very scarce, and worth $300.

The finest clock ever constructed is said to be the banjo clock, made by Aaron Willard, an American clockmaker. Not a half-inch of space is wasted in the mechanism. These banjo clocks are now in great demand, at from $95 to $200. In shape they are like an inverted banjo, having a slip of painted glass set in the stem. The designs on the glass usually consist of American emblems and battle scenes. Of course if the glass is broken, the value of the clock is lessened.

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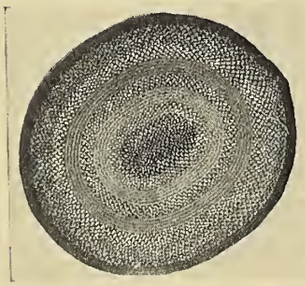
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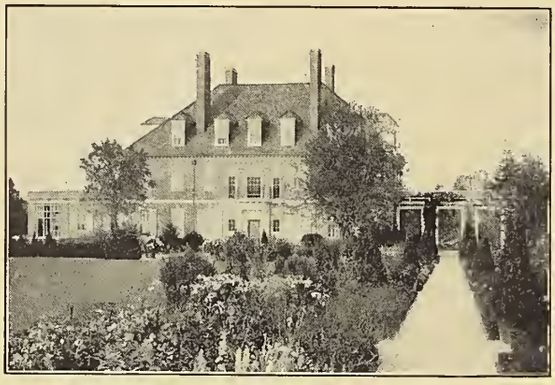


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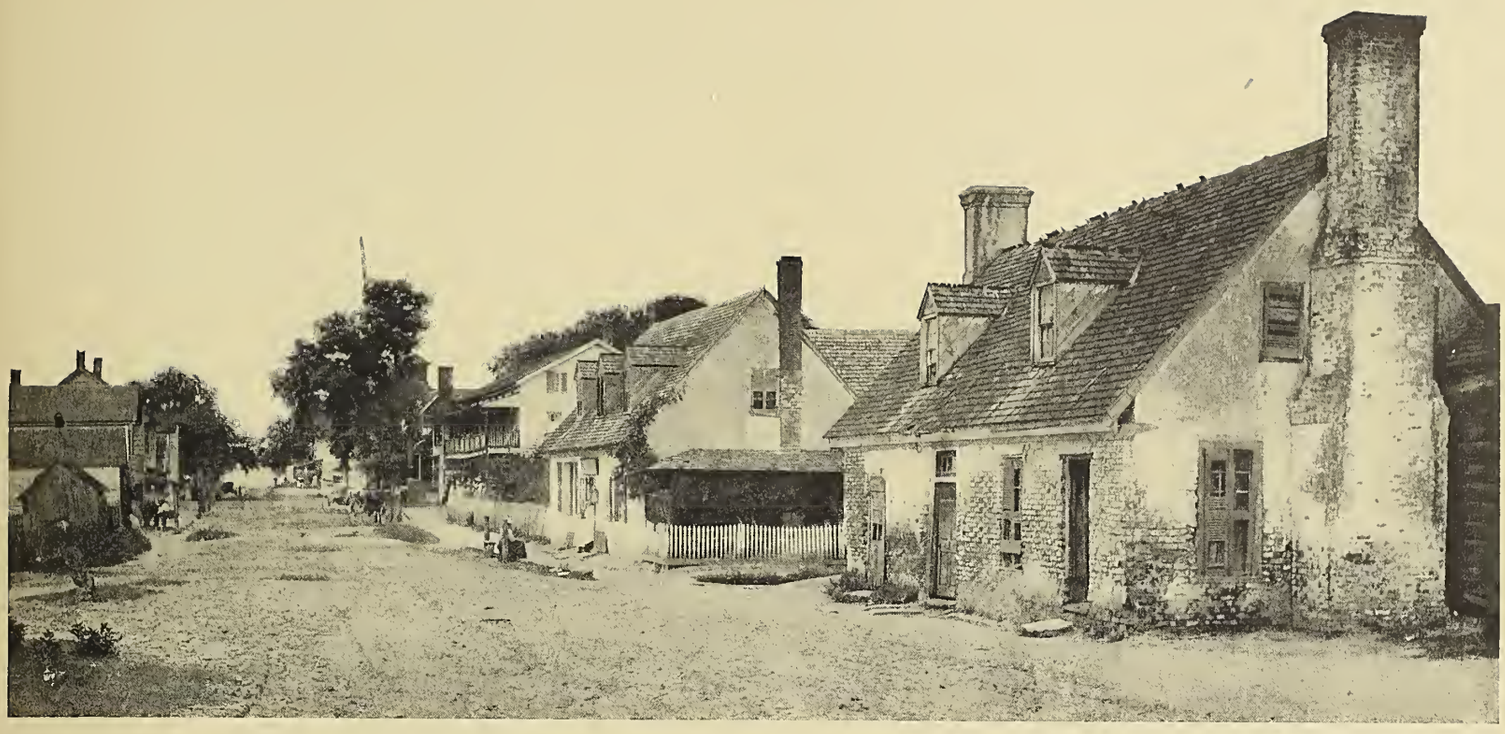
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Collecting Old Clocks

What to Do With the Cockerels

HENRY H. SAYLOR, Editor

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THE HOADLEY HOMESTEAD AT ENGLEWOOD, N. J.—J. Acker Hays and Charles W. Hoadley, architects
A modern home that is designed in the very spirit and letter of the best New England Colonial type. Most of the details are closely based upon notable precedent

House & Garden

Volume XVIII September, 1910 Number 3



Standing on its open plot, 150 x 300 feet, the Hoadley house has a setting among its big trees that is strongly reminiscent of the old homesteads of New England. J. Acker Hays and Charles W. Hoadley, architects

Personality in a Country Home

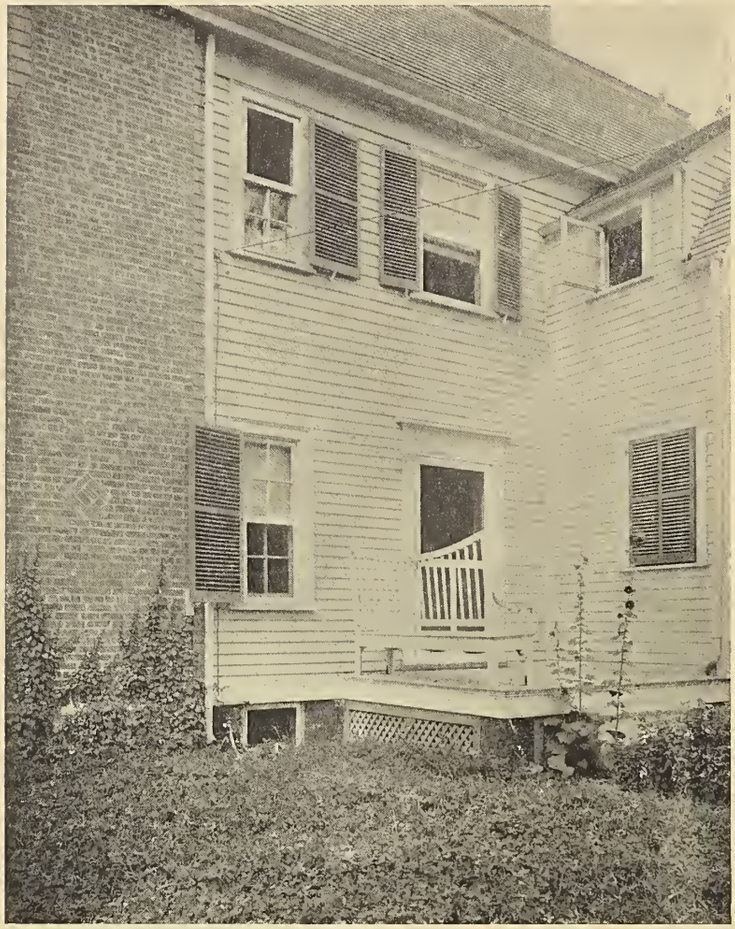
A $10,000 HOUSE AT ENGLEWOOD THAT IS PURE NEW ENGLAND COLONIAL, DOWN TO THE SMALLEST DETAIL—A HOUSE FOUNDED ON PRECEDENT

by Henry H. Saylor

Photographs by W. H. Wallace and the author

THIS appears to be the day of the Colonial. On every hand one hears that this man or that is going to build a Colonial house, if he has not already done so. And yet when you come to investigate these "Colonial" houses you find that in the vast majority of cases the name is a mere mockery. Every house that boasts a row of classic columns across the porch, every house that is painted white with green blinds joyously claims the title "Colonial." And most of us, unfortunately, are not familiar enough with the true letter and spirit of the Colonial builders to challenge these pretenders. Nor can we reasonably hope to acquaint ourselves with the true character of Colonial architecture except by a deep and painstaking study of the best that was done in those good old building days. But I am not attempting to lead you into that just now, let me hasten to add. What I do want to show you is a new home of moderate size wherein there appears a most unusual consistency and a thoroughly conscientious following of established precedent. In other words, here is a Colonial house that really merits the title.

Mr. Hoadley's great-grandfather was a New England architect who built a number of well-known meeting-houses—the Old North Church at New Haven among them. There is no need of looking further for a reason why Mr. Hoadley felt that the New England Colonial was the only rational style of house for him to build for his own home. And in the doors throughout the



The hall extends through the centre of the house and opens upon a small back porch from which a path bordered with old-fashioned flowers leads down into the garden



The simple and dignified detail of St. John's Chapel on Varick Street, New York, has been preserved to future generations in the main staircase

interior you will find an arrangement of paneling designed by that same great-grandfather, Daniel Hoadley—one link in the chain that binds the new work to that which has gone before.

There are other hints, too, not so strongly personal, perhaps, but bridging over in a way the lean years in American architecture — a period that has been called the "Architectural Reign of Terror." Take the main stairway, for instance. When Mr. Hoadley was working out his plans, the rumor spread that old St. John's on Varick Street was to be torn down to make way for a modern building. The storm of protest that was raised saved the old landmark for the time, but in the meanwhile the stairway leading to the gallery was carefully copied in its simple and dignified detail, and adapted for the Hoadley home.

All of the mantels in the house are old ones. The one over the dining-room fireplace Mr. Hoadley discovered in a Danbury woodshed some three years before he was ready to build. Those in the owner's bedroom and nursery were picked up in the tortuous mazes of a house-wrecking company's yard on the East Side. The one in the living-room came from an old Maryland homestead.

In the New England prototype the porch was but a shelter for the front door, its barrel ceiling plastered in the best examples. An old house at Farmington, Conn., furnished the inspiration for the modern ex-



From the rear the house is as attractive as from the front, particularly in the sloping roof of the kitchen wing



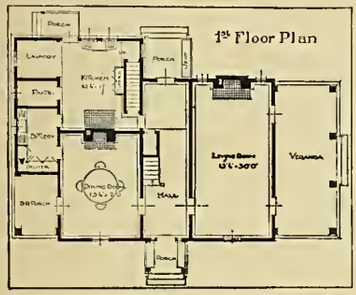
The living-room extends across one end of the building with French windows opening out upon the porch



The strong blue note of old china contrasts pleasingly in the dining-room with the unobtrusive brown tapestry paper

ample, though the seats at the entrance are without precedent. They have to a marked degree the atmosphere of the old work.

The proportions of a Colonial dormer window are among the most difficult problems that confront the designer. While riding on a New York elevated train, Mr. Hoadley caught a glimpse



The central hall is broader than in most of the old houses—eight feet

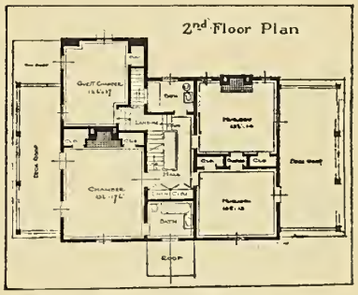
of a fine pair on an old house on West Broadway, near Grand Street. Photographing these from the top story of a house across the street was not a difficult matter, and the new dormers at Englewood will carry forward to another generation or two the exquisite detail that will be found in New York but a little while longer.

Even the wood "trim" around doors and windows was based upon old work—the detail of all excepting that in the living-room being taken from an old house at Amagansett, L. I. The "apron" under the window-sills was copied from an old Bergen County house, near Englewood, now rapidly falling into decay.



The entrance porch with its plastered ceiling is based upon an example on a Farmington, Conn., homestead

One common and often well founded objection to a wooden house is its tendency to "settle," throwing doors out of plumb and cracking the plaster. Mr. Hoadley's house is very un-Colonial in this respect, for instead of the usual wooden girder extending across the cellar ceiling, he has a steel beam. Ordinarily the floor joists have one end resting on the masonry wall and the other on a wooden girder twelve inches deep; one end remains where put, but the other sags with the shrinking of the girder in depth, throwing all the framework of the house out of tune. The steel girder costs a little more—$10, probably—but it does the trick. Mr. Hoadley's house still lacks a crack in the plaster or a "stuck" door.



There is another bath and two servants' rooms on the attic floor

Red cedar clapboards



With all of the designers' conscientious following of precedent they have allowed themselves the luxury of two good porches in addition to the small entrance porch that alone was found on the old houses. The color scheme, of course, is white with dark bronze green blinds

from Oregon were used for the side walls, with foundation walls of concrete topped by an underpining of brick. Red cedar shingles cover the roof, left to weather.

Lighting fixtures and the hardware have been chosen or designed with the same consistent care that is evident throughout the building. Small brass knobs were made to order for the interior doors. The lighting fixture in the front hall was found in a New York junk shop, polished, fitted with ground glass and hung.

And, best of all, the house is furnished in the same consistent Colonial style. The wall papers are Colonial in spirit rather than in the true letter of the style—they are not the old block-printed patterns that so frequently suggest affectation in these days, but small-figured patterns in soft colorings that defy accurate cataloguing.

But I must tell you the most welcome compliment the Hoadley house has received. A dyed-in-the-wool Connecticut spinster, governess in a neighboring home, asked, "Are they building that house entirely of second-hand materials?" When told that the building was, in the main, new, she said, "But why don't they build an up-to-date ho ne while they're at it?—why, it's just like scores of old houses down East!"



The exquisitely carved mantel in the living-room was saved from the wreck of an old Maryland homestead. As in the old work, only the fireplace end of the living-room is wainscoted



The mantel in the owner's bedroom was found in a house-wrecking company's yard. On the clock is a picture of the old North Church of New Haven, designed by the owner's great-grandfather

What Peonies to Plant Now

A CONVINCING ARGUMENT FOR THE TIME-TESTED VARIETIES, WHICH ARE INCIDENTALLY THE CHEAPEST—WHY AND HOW TO PLANT THEM NOW

BY WILLIAM W. KLINE

Photographs by N. R. Graves, the author and others

ONCE upon a time, many, many years ago (that's the good old-time way to begin a story, isn't it?) a little brown maid took me by the hand and said, "Come, let us go see the Pineys." "The *what?*" said I. "Why, don't you know," she replied, in injured surprise, "The Pineys—they opened at sun-up this morning;" and I remember that I suffered myself to be led up a steep hillside path to a little garden hedged round with a rough stone wall, where amidst a tangle of dilapidated-looking perennials the little maid pointed out a row of low squat bushes crowned with gorgeous blood-red flowers. I remember how much impressed I was with that first glimpse of those wondrous blooms. I now know that it was the old Officinalis variety—the old red "Piney" of grandmother's garden—that I looked upon that fair May day, but I think that my interest in, and love for the Peony had its inception then and there.

That, as I have said, was many years ago. The little maid has long since "gone her way," but when the time came for me to plan a garden of my own, my first thought was that I must have some "Pineys" like those shown me by the little maid. I remember I searched vainly in the index of a gaudily painted seedman's catalog for "Pineys." It took me some time to reach the conclusion that the Peony was probably what I wanted. So you see how densely ignorant I was when I planned and planted my first garden—a garden which in a few short years became a garden of Peonies only. Then came the real enthusiasm, the study and comparison of varieties, the annual purchases of "new introductions," and the poring over much dull and dreary Peony literature.



For nearly fifty years in England and in France the Peony has been looked upon as "the flower for the million and the millionaire." Here in America we are just beginning to realize its real value

It is scarcely half a dozen years since the popularity of the Peony in this country received a sudden and rather unaccountable impetus. The explanation of this "boom" is not exactly apparent. For nearly half a century in England and France the Peony has been looked upon as "*the* flower for the million and the millionaire," during which period the most celebrated hybridizers of both countires—such men as Calot, Crousse, Lemoine, Guerin, Verdier and Kelway, have been devoting the best of their energies to producing the magnificent new varieties now in general cultivation. Just why we have been slow in this country to realize the value of the Peony is difficult to understand. Possibly it is due to the indifference of the general nurserymen, who have been slow to bring forward the wonderful new sorts. As commentary proof of this, it is only necessary to cite the great number of people who seem unaware of the remarkable variations of form and coloring in the modern Peony. I have had hundreds of people express the utmost amazement upon first viewing my garden in bloom. "Why," they exclaim, "I thought there *were* only three colors: white, red and pink, and all of one form." This is evidence enough that a good deal of educational work is needed before the Peony attains the same position in the realm of Flora in this country that it holds in England and France. Such educational work might well be undertaken by the American Peony Society, by perfectly practicable methods, which, however, is not within my province here to discuss.

Some celebrated horticulturists in Europe have proclaimed the Peony "Queen of Flowers"—over the Rose, and for massing effects it is considered by many on the other side superior to the Rhododendron. But whatever has led to the sudden awakening in this country, it is sufficient joy to the genuine Peony enthusi-



The modern double herbaceous Peony is the only member of the family that will ever attain a lasting popular favor. Mass plants for the best effect



The variety Modeste Guerin is one of the best among the rose-flowered Peonies

ast to know that such an awakening has come, and that the Peony is coming into its own here in America. For several years past nurserymen have reported a doubling of Peony sales; and a number of such firms are announcing Peonies as "one of their great specialties," while not a few "simon pure" Peony specialists advertise, and issue Peony catalogs annually.

All this is ample proof that the Peony has really arrived in America, and there seems reason to believe that interest in this regally magnificent flower—now that its merits are being realized—will endure.

In this necessarily brief discussion of the Peony we may easily eliminate all but the one great section, the modern double herbaceous Peony (*Pæonia Herbacea Sinensis*). This is the only member of the family which will ever attain a lasting popular favor. The single and Japanese Peonies have their admirers; the tree Peony (*P. Moutan*) is a massive and impressive double bloom, but the fact that it requires about eight years to reach full maturity, and the earliness of bloom which makes it a lottery whether the frost will or will not ruin the buds, precludes the likelihood of its ever being extensively employed in plantings of any character. It is the herbaceous sort which is Queen of them all—if not indeed Queen of all spring flowers. It is this flower which will make an instant Peony enthusiast of almost anyone—the one flower, not excepting the Rose—of which neither tongue nor pen can adequately describe the marvelous variations in form and color.



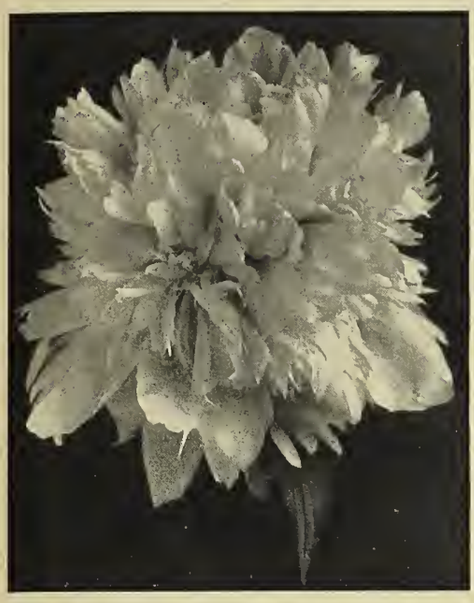
Festiva Maxima, introduced in 1851, still remains the finest as well as the cheapest white, with carmine touches in the center, as established roots cost 50 to 75 cents.

There are several types of flower in the herbaceous Peony section, and while these types are more or less distinct, there are often freakish variations. There are also various degrees of doubling (to put it in non-technical terms), and it is a fact worth noting as showing the general direction of taste, that ninety per cent. of those who visit my garden at blooming time, express a decided preference for the globular, compactly built and very double flower. There are many magnificent semi-double sorts of exquisite coloring, but these are passed by almost without notice. There seems to be a good deal of confusion in the minds of people over the terms employed by growers in naming types of flowers. I have been asked a very great many times to define "bomb-shape," "Anemone-shape," "Peony-form," "Rose-form," "open flower," "flat flower," "cup-shape," etc. These terms are not strictly accurate, and frequently very misleading.

Roughly speaking and for present purposes as a general guide, it will serve to divide the types into two classes: the "ball" or "bomb-shaped" type, globular, massive, usually compact and well built, and crowded with petals which narrow at the center. This is perhaps the most striking and effective Peony at first glance, and when *just open*.

Unfortunately, this is the type which, with a few notable exceptions (varieties), does not stand up well for any length of time. After a few days—even with the best of care—the central petals weaken, and the seed-pods are revealed, while the collar droops until presently it hangs close to the stem and the whole flower loses much of its charm. There are certain sorts in this class, however, which present striking exceptions to the general rule. Madam Ducel—a silvery pink—with incurved petals, very like a Chrysanthemum, is one of them. This flower holds its form and color a remarkable length of time. "Madam de Verneville" (white), and "Felix Crousse" (crimson), are other exceptions to the rule.

The other type which may roughly be set down as the cup-shaped section, is the type of my own personal preference. There are many variations of this type. Unfortunately the term "cup-shaped" is misleading. One man wrote me recently asking whether he was to undertsand by cup-shape "an outer row of petals and a hollow center." This description would apply to a single Peony. As a matter of fact, if we eliminate the "flat" flowers and the so-called "open flower," the cup-shaped type is not alone the most completely double of all Peonies—they fre-



Octavie Demay, a midseason bloomer with light pink irregularly double flowers



A splendid mass of peonies in the garden of Daniel Low at Salem, Mass.—formerly the old Endicott garden, which is noted for its magnificent poenies

quently reveal a total absence of stamens, and one petal overlaps the other to the very heart of the flower—but it is easily the most refined and chaste and possesses the most exquisite color and shadings. Of these such sorts as "Marie Lemoine," "Eugene Verdier," "Couronne d'Or," "Madam Forel," "Therese," etc., never fail to arouse enthusiasm.

To my mind the Peony boom, both in this country and abroad, has brought about an unfortunate situation—perhaps inevitable—which may operate somewhat against sustained interest and prove a source of chagrin to the amateur collector. I speak of the continual introduction of *reputed* new varieties each season, which after testing prove to be no whit better than many sorts long since introduced, and in many cases so nearly identical with existing varieties that even an expert cannot distinguish the difference. We have now about 2,500 varieties in cultivation. That would be the horticultural statement—if I may so express it. The really correct way to put it, would be to say, that we have about 2,500 *named* Peonies. I venture to assert without fear of contradiction, that there are not over two hundred distinct sorts, even to the expert eye; and I venture still further to say, that anyone—*not* an expert—if he could view the twenty-five hundred varieties in bloom, could not possibly designate more than one hundred differing sorts. If my statement is correct, it seems to me a pity—to employ no stronger term—that people should be led by glowing descriptions, and seductive *names,* into purchasing new varieties under the impression that they are securing Peonies distinct from those they already possess. One of the oldest specialists we have in this country has said that about one hundred and fifty varieties would cover the entire range of form and color. Another, a Western specialist, has gone on record with the statement that "the limit of perfection has long since been reached."

New seedlings are introduced each season in England, France and America, and from three to ten dollars asked for a single small root. In the majority of cases the sort does not begin to compare with varieties that have long since come into general cultivation. In some cases they are merely duplicates of existing kinds. It is true that occasionally a really worthy new one is brought forward, in which case it is retained by the knowing collector.

It is undeniably true that the majority of the finest and best varieties were introduced from ten to forty years ago. Take "Festiva Maxima," for example. This was brought out by Miellez in 1851. In form, and every other point of real quality, it remains to-day the finest white in existence. It can be had now at from fifty to seventy-five cents, while two and three dollars is demanded for more recent introductions, which, though hailed as its superior, have failed lamentably to "make good" after thorough tests.

There is also a tendency on the part of some growers to speak disparagingly of some of these older sorts. The reason is quite obvious; the amount of stock in existence is considerable and the prices correspondingly low. There is no money in them. I have particularly in mind such sorts as "L'Esperance," "Madam Lebon," "Alice de Julvecourt" and "Delachei." "L'Esperance" can be purchased for about thirty-five cents. It is the finest early pink—a flower of exquisite shading, and when given good culture measures seven and a half to eight inches across. It easily surpasses a dozen others usually quoted at from seventy-five cents to one dollar and fifty cents.

I had a friendly "bout" with a specialist not long ago over the merits of "Madam Geissler." My opponent thought the flower "big and fine in a way, but lacking in real quality." I confess to my inability to interpret this view. The flower instantly challenges comparison. It is an enormous globular bloom, massive and imposing, a glossy pink with the most charming bright Bengal Rose shadings at the center. It is in no sense coarse, and is de-

(*Continued on page* 184)



Monsieur Jules Elie, introduced in 1888, whose broad lower petals make a splendid setting for the compact and very double central portion



An old-fashioned vegetable garden made beautiful by trees. There are only two of them in the vegetable patch proper—not enough to give too much shade

Making the Vegetable Garden Beautiful

THE PASSING OF THE BELIEF THAT UTILITY AND BEAUTY ARE INCOMPATIBLE IN THE VEGETABLE GARDEN—WAYS AND MEANS FOR ACCOMPLISHING THEIR HARMONIOUS UNION

BY GRACE TABOR

Photographs by Nathan R. Graves and others.

[*The eleventh of a series of articles by Miss Tabor on the subject of landscape gardening as applied to the American home of moderate size. Preceding articles in the series have appeared under the titles: "Utilizing Natural Features in Garden Making" (Oct., 1909); "Getting Into a Place" (Nov.); "Formal or Informal Gardens" (Dec.); "Screening, Revealing and Emphasizing Objects or Views" (Jan., 1910); "Boundary Lines and Boundary Plantings" (Feb.); "Planting Tres for Air, Light and Shade" (Mar.); "Planting Shrubs for Mass Effects" (Apr.); "The Part Flowers Play in Garden and Landscape" (May); "Blending Architecture and Nature by Planting" (July); and "The Right Use of Evergreens" (Aug.). Questions relating to further details and planting information will be gladly answered.*—EDITOR.]

THE vegetable garden is usually treated very badly, and our attitude toward it is unfortunate both for ourselves and for it. There is positively no reason for hiding it in out-of-the-way corners or squeezing it into grudgingly yielded spaces, if really worthy care and thought are given it, beginning with a plan just as painstakingly worked out as a flower garden or landscape would have.

Vegetable gardens are not usually attractive from an esthetic point of view, to be sure—but small wonder when we consider how shabbily these most useful of all gardens have been dealt with for time out of mind. They have been given no chance to be beautiful because everyone has somehow been convinced that beauty and utility were hopelessly incompatible—in gardening anyway. We are learning daily more and more, however, about beauty and utility being sister and brother—some are even putting forth the claim that they are twins—and this is just as true outdoors as it is in, with plants and fruits as with furniture and fittings.

In the old, old days, in the old world, when gardening was carried on behind protective walls of massive stone, and only the monastery gardens escaped pillage and destruction under the incessant warfare of the times, flower gardens, as such, were unknown. Gardens were a vital necessity and not an ornamental luxury in that stern age, and were stocked with those plants which furnished either food or medicine. But many of the latter were the flowering plants which are the isolated and pam-

pered aristocrats of to-day's gardens — so the old-time utility did not mean the grim unloveliness which modern garden methods have led us to associate with the word.

It is just a return to this ancient sincerity and simplicity that I would urge in the development of our present-day gardening. This by no means implies approval of a potato patch adjacent to the entrance drive or cabbage under the living-room windows, but it does mean a sane restoration of useful vegetation — and by useful I mean, in this instance, of practical, material use—to its rightful place and dignity.



Much may be accomplished by neat borders for the walks and well trimmed hedge boundaries

We are called a nation of suburban dwellers, yet there are thousands and thousands of suburban places where a vegetable garden is never dreamed of, though much time is spent —and money, too—in care of flowers and lawns and "polite gardening." Students of economics have recently pointed out that the enormous waste which this system entails is unquestionably one of the causes of the high cost of living under which American shoulders are groaning, and this seems more and more reasonable the more it is considered.

Eight plots, 50 x 100 ft., are, roughly speaking, equal to one acre of land. Reserving one-third of such a typical plot for the house and one-third for lawn and as a concession to neighborhood conventionalities, there remains a third for garden. Multiplied by eight this amounts to one-third of an acre—and one-third of an acre, under the intensive farming system, will produce all the vegetables that a dozen people can eat in a year. We may consider, therefore, that for every eight suburban places the food of twelve persons is sacrificed, all because of an artificial attitude which looks shamefacedly at a vegetable garden as something inelegant and vulgar.



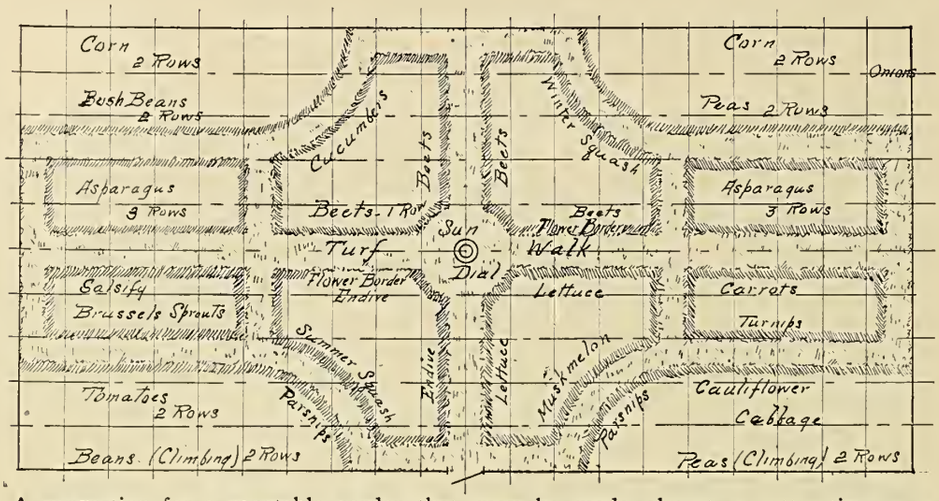
Mr. A. Radclyffe Dugmore's vegetable garden, where a brilliant display of annuals borders the central walk

Put all this away and let us get at the problem of beautifying the vegetable garden, taking as much pains with it as we would with a Rose garden or a garden of old-time perennials. And to this end let us see first what are its demands — what the culture of vegetables absolutely requires, regardless of where they are planted or what they are. Undisputed possession of well and constantly tilled soil is their one imperative need. That is, they must not be crowded by weeds, by other plants nor by each other — though really all vegetables, by the way, may be planted much closer together than the old-fashioned farmer commonly puts them. The chief obstacle therefore in the way of securing a pleasing effect where vegetables are grown, is the amount of brown earth necessarily exposed. In a flower-garden, where masses are thrown together luxuriantly and individual specimens are not desired, the earth is covered, but this sort of treatment simply cannot be resorted to in raising vegetables. Neither is a ground cover, no matter how low growing it may be, permissable, for any plant other than the vegetable, will steal moisture and food which should be its individual own.

We have here nothing worse, however, than the identical problem which confronts the Rose grower, for Roses are quite as particular about their residence, and will brook no intrusion. Yet the Rose enthusiast is not

balked by it. For want of the best solution though, the beauty of most Rose gardens is very seriously impaired, for even with Roses blooming all around, the eye instinctively longs for something more refreshing and pleasing than bare earth beneath them.

The one satisfactory solution is sunken beds with grass walks between them; and this is likewise the vegetable garden's redemption—this and that beautiful order which is the first law of all things. A vegetable garden, to develop the highest beauty, must be perfect in its formality and balanced symmetry.



A suggestion for a vegetable garden that may be made almost as attractive as a flower garden. This 50 x 100 foot plot will produce practically all the vegetables five people can eat in a year. The grass walks are an important feature

Beds lowered six inches below the general level, with turf walks four feet wide, outlined with low flower borders for main divisions and a width of a foot less, similarly edged or not, for subdivisions, will produce an effect that no one who has not tried it, nor seen it tried, can conceive possible with such respected but scorned plants as beets, lettuce, radishes, salsify and the like.

Plan such a garden on paper as carefully as any landscape, centering it on some division of the house if possible. If this is not practical let a walk leading to it be its axis, and plan from this. Let its form be whatever the space permits; it cannot matter whether it is a square or a rectangle if it is planned on an axis running either way—and perfect orderliness and immaculate neatness perpetually thereafter as it grows.

Do not over-elaborate the design nor introduce intricate forms in the beds—this is bad taste, whether flowers or vegetables are to fill them—and arrange so that low-growing vegetables shall occupy the central positions with the taller kinds at or near the garden boundaries.

The plan given is for an area of 50 x 100 feet. The same amount of care that would keep a lawn this size with flowers and shrubbery planted on it in perfect order will take care of such a garden as this shows. The vegetables for it would of course be selected according to the gardener's taste, and from it all that from four to six people could possibly eat, with the exception of potatoes, would be harvested.

(*Continued on page* 188)



We are learning daily more and more about beauty and utility being sister and brother—even twins, and this is as true in the vegetable garden with plants and fruits as it is in the living-room with furniture and fittings

Avoiding Plumbing Troubles

PRACTICAL HINTS ON HOUSEHOLD PLUMBING FOR NEW WORK AND REPAIRS—SUGGESTIONS FOR THE MAN TO WHOM ALL MODERN PLUMBING LOOKS ALIKE

BY CHARLES K. FARRINGTON

WHEN you come to select the plumbing for a new house, or purchase some to replace what may be in an old house and which needs renewing, you will undoubtedly be puzzled to decide what to purchase. You will also find a wide variation in prices. To an inexperienced person all plumbing looks about the same, except it be some decorated fixture such as a bath-tub or wash-basin. But a person with a knowledge of good and poor plumbing can see much more. Let me tell in language which can be understood by the non-technical reader how he may determine what kind of plumbing is in a house he may wish to purchase; or what would be the best for him to use in a home he may be building for himself. The hints will also be of service if he is replacing old plumbing with new.

LEAD OR GALVANIZED IRON PIPE: WHICH IS BEST?

Galvanized iron pipe is used these days for the hot and cold water supply pipes in many houses, but lead is far superior, for it will not rust as time passes on. In my own house not a single piece of the lead piping has been renewed, although the house was built over twenty years ago. Be sure to specify the best quality of lead pipe throughout your house. Galvanized iron will rust in time.



Whether your faucets are for the kitchen sink or for the bathroom water-basin, see that they bear the maker's name or trade-mark. The faucet that is not good enough to be stamped with the maker's name will probably not last long

THE VALUE OF A MAKER'S NAME OR TRADEMARK

Never allow any fixture to be used which is not marked with the maker's name or trade-mark. Poor goods are not so marked. A manufacturer who has built up a reputation by making an excellent grade of goods will always mark them with his name, for the reason that he desires you to use them always. I have in mind a brass faucet which was removed because it proved unsatisfactory. As I expected, when I examined it it had no maker's name upon it. I compared it with the new one which was to be substituted. There was a great difference. The moving parts were much more strongly made, and the amount of metal far greater in the new than in the old one. The new one was made by a reliable maker, and while it cost a little more it was well worth it, for others like it had given long service under hard conditions of usage; while the discarded one had proved unsatisfactory in a very short time. It continually allowed the water to run to waste, and as the house in which it was had a water meter, there was a large additional consumption of water. When one considers that in the average home there are twelve faucets (not counting shut-off valves) in constant use—two at the kitchen sink, two at the butler's pantry sink, four in the laundry tubs, two for the bath-tub and two for the wash-basin in the bathroom, it will be seen how necessary it is to keep them from wasting water.

Each fixture, such as the bath-tub, wash-basin, etc., should also have the maker's name upon it. Usually it is on a label pasted on such goods; or it may be on some metal fitting attached to them; or, if the article is porcelain, it may be stamped on it. But be sure it is there.

Every length of leader you may use for carrying the water from the roofs should also have the maker's name upon it. Also each sheet of tin for gutters, valleys, or roofing purposes, should likewise be stamped.



The lead pipe connections shown, although subjected to unusual strains from expansion and contraction, have lasted over twenty years and will probably last many more. Use lead connections

Gas piping is usually included in the plumbing contract. Do not by any means use a poor quality. I have known of instances where leaks have occurred inside walls, and to reach and repair them necessitated tearing down much plaster and woodwork, which of course was very expensive, not to mention the annoyance it occasioned. Gas liberated within the walls will enter the different rooms even some distance away from where the leak occurs, and every precaution should be taken to prevent its doing so. Purchase only the best quality of fixtures also. Poor fixtures often allow a small quantity of gas to continually escape.

INSTAL ONLY A STANDARD MAKE OF RANGE

Buy only a standard make of range. You will have to purchase new fire-brick, grates, etc., as time goes on, and to find that you have a make of stove which is no longer manufactured is very annoying, for you will then be unable to purchase these parts. I have known people to be obliged to buy a new stove because they could not obtain them.

It will pay you to investigate carefully before you order any furnace or stove, to find out if it has been in use for some time, and is made by a company who will be likely to continue in business.

THE QUALITY OF LEADERS, ELBOWS, ETC.

You will doubtless be puzzled to decide whether to use copper leaders, elbows, etc., or just galvanized iron ones. Figuring copper at fifty-four cents, first-class galvanized iron at twenty,

(*Continued on page* 186)



A large number of perfectly good plants have fallen into disrepute through their use in these relics of the past—the isolated circular bed

Is There Any Merit in Bedding Plants?

THE RELIC OF BARBARISM THAT HAS COME DOWN TO US IN GEOMETRICAL ISOLATED BEDS, BY WHICH A SERIES OF WHOLLY MERITORIOUS PLANTS HAS FALLEN INTO DISREPUTE

BY FREDERIC DE ROCHVILLE

Photographs by Nathan R. Graves and others

"IN time of peace prepare for war" is a proverb having its application to even so gentle and serene a subject as gardening. Now, when your flower garden and lawn and hardy border are at the height of summer beauty, and the rush and trouble of spring work are far away—*now* is the time to make your plans for next year. Do not wait until the hurry of next spring's planning is here, with its avalanche of novelty-lauding catalogues to disconcert and mislead your better tastes. Take your pencil and pad, and make your plan, with notes for color, height, variety, etc. Do it now.

Time was, and not so long ago, when the more insufferably stiff and formal a garden could be made, the greater art and skill it was supposed to prove on the part of the "designer." Most fortunately this order of things is changing. The atrocities of "carpet," "ribbon" and "design" bedding are happily becoming nightmares of the past. Cart-wheels with multi-colored spokes, large Tulip pies with sharply contrasted segments, gigantic harps and sharp-angled geometrical executions sprawled upon the helpless front lawn, are less frequently inflicted upon us by well meaning but tasteless persons. But the plants which, through no fault of their own, were seized to be sacrificed upon these beds of barbarity, have unfortunately fallen into disrepute.



Fortunately the day of "whirligig" flower-bed designs is almost behind us

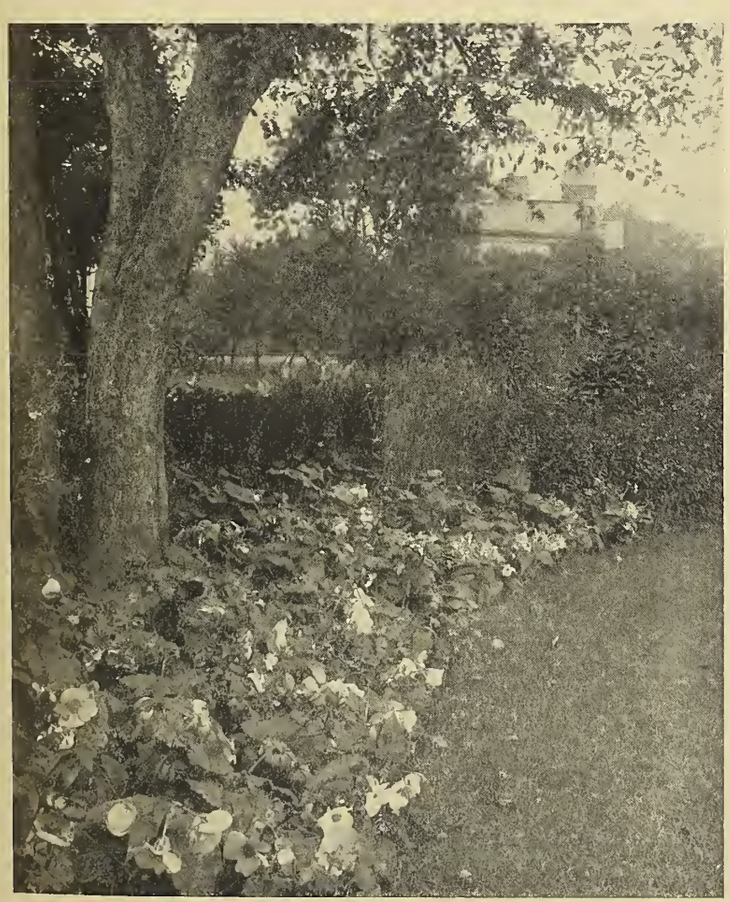
The beauty of the Tulip, and the fact that it blooms so early, have saved it its place in public favor—though we are just beginning to learn how, or rather how *not,* to use it.

But many of the other bedding bulbs and plants have been less fortunate. Achyranthes, Coleus, Cannas, "bedding" Begonias, the variegated-leaved and bronze-leaved Geraniums, and many others, have come to be more or less despised by those who have graduated from the "formal" grade in gardening. But this is all a serious mistake, for with these common flowers some of the most beautiful and lasting effects can be produced, if they are properly handled. Your flower taste may have been developed beyond the round bed with three or four alternating circles of green and bronze Cannas, forming the centre of circles of red, pink and white Geraniums, bordered with flaming Salvia, or white-and-green Mme. Salleroi —but do not for that reason dis-

card these plants. Get your nose out of the "beds," and move off far enough to get a little perspective; look at your garden from the veranda or some other frequented spot, and make it *as a whole* a picture from that point. Half shut your eyes, and use your imagination to develop the points of beauty, to paint out spots ugly or inharmonious, which such a visualizing will reveal. Create something! Every garden has hundreds of unguessed possibilities. Discover the best in yours. And then you will perceive (when you have opened your eyes again) that your bare board fence does not belong in the Garden Beautiful at which you have just been looking; that a "high-light" is needed in the picture where a mass of shrubbery makes one corner of it too dark. So let the tall Cannas come out of the centre of the bed in the hodge-podge garden, where they stuck up like a sore thumb at a whist party, and hid everything beyond them, and go back where they will make the board fence a little less conspicuous; and put Salvias in that corner against the shrubbery, where in the autumn you will want the blaze of their glad color to defy the sober presence of flowerless branches, and heighten, by contrast, their somber beauty. And the little white-and-green-and-silver Geraniums (Mme. Salleroi) will fit in along the edge of a bed or walk, where it will be *in place,* blending some bit of color into the general scheme. *Don't be afraid to put them by themselves!* Try mass effects in place of muss effects. Your plants are the raw materials, the tubes of paint, with which your picture is to be painted. You can mix them only once or twice a year. You say it will be slow work; well, most good work is slow. Do the best you can, and *note* the results. Then next year add a touch or two—perhaps it will take a few big Ricinus, with their dignified, shapely growth and rich foliage, besides the Cannas, to subdue that fence sufficiently. Tone down a bit, here and there. Perhaps that mass of Salvias was too prominent,



If used for distant masses or for backgrounds in deep borders, Cannas —especially the greatly improved new sorts—do not deserve the stigma that has fallen upon them



The Tuberous Begonia is best planted in a border that is easily accessible, for its delicate beauty deserves close inspection

and the dwarf variety would have been better, or red Geraniums.

And you will note one other surprising thing. Possibly all this has seemed to you too much of a socialistic garden scheme, where the individual plant was sacrificed for the effect of the whole. But you will find that your Begonias, and your Geraniums, red or white or pink, or your dwarf Cannas, or even your Coleus, never were so beautiful *in themselves* as when you have a mass of them together. Thus you will get two uses from your garden, either of which is better than the old.

Make *a plan* of your next year's garden now from an observation of this year's mistakes, keeping the above suggestions in mind, and make out your list of bedding plants from the things you can now learn from observation. A great many of the annuals described in "Making a Better Flower Garden," in last April's issue of House & Garden, can be sown out-of-doors to produce beautiful mass effects at a very small cost; some of them, such as Portulaca, Candytuft, Sweet Alyssum, may be sown in July. Below follows a list of *plants* carried in the spring for bedding purposes by the ordinary retail florist. The table will be of assistance in enabling you to find out *what* you want, and for where. The reason this article is printed now instead of in the spring is that now you can see these flowers actually growing:

Achyranthes: Used for heavy borders and mass foliage effect.

Ageratum; Allysum: Great bloomers, for borders, or masses in front of taller flowers.

Ampelopsis (Boston Ivy): Climbing hardy vine, used for covering walls and unsightly building sides.

Asters: Used mostly for cutting, but also produce mass effects of the most beauitful kind when planted in separate shades.

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The City House and What Can Be Done With It

IT IS A DIFFICULT THING TO MAKE A REAL HOME OUT OF A READY-MADE HOUSE IN A BLOCK, BUT IT CAN BE DONE BY STARTING EARLY ENOUGH

BY C. H. CLAUDY

Photographs by the author

MANY who love the country, who appreciate space and light and air, who prefer a house with grounds and all the little touches which make a country house a country house, are, unfortunately, unable to have what they want. Personal circumstances, questions of business, of time, of money, keep them huddled among their kind. The result is that ugliest perversion of the noble art of architecture, the city house; row after row of it, each nudging its neighbor, cramped, small, lighted only at either end, almost groundless, and, in spite of all this, expensive.



The result of my work was not a thing of beauty, but it had many advantages over the ordinary house-in-a-block built for sale

Looking at some of the abortions designed and built in the past, it seems as if the responsible party had taken the plunge with his eyes shut. Compelled to get away from the conditions in which he was wont to work, and where every angle of view had to be beautiful before the whole could be considered good, the city house architect lost all sight of the possibilities in endeavoring to satisfy the necessities, and the result has been perpetuated by countless imitations. The average city house, of moderate price, now resembles an overgrown coffin with portholes, and is about as lovely as a subway, its only beauty being that of utility, and it not infrequently lacks that!

This is all wrong, and, more than that, unnecessary. Now, just a minute. I can fairly hear someone say:

"But we have to buy our houses as they are put up for us. We haven't the money to buy ground and authorize a builder to put us up a single individual house. We must patronize those real estate operators who are willing to put up the money—and the houses—for us, and pay them according to our purses."

All very true in many cases. But there is a loophole, a way out, for him who knows the ropes. Selling expense. Every real estate operator counts on so much for ground, so much for labor, so much for material, so much for finish, so much for money accommodation, so much for insurance, and so much for selling or overhead expense, in figuring the cost and selling price of his houses. Included in the selling expense is the cost of running his office, of advertising, of maintaining a force of salesmen, of trips to the house with a dozen "prospects" before it is sold, of photographs and booklets and all the incidental expenses connected with closing a deal. If he can eliminate all of this, he is mighty glad to do it, and, like anyone else, willing to pay something to save something more. Consequently, almost any operator or builder is more than glad to sell a house before it is built, and to accomplish this, is willing to make certain changes and alterations in his plans to clinch the sale. At the same time, he is perfectly willing to make still more changes and additions or subtractions for a consideration.

If, therefore, you must live in a city house, and would include in it something of beauty, of use and of individuality, which will make it different from others, and better suited to yourself, watch the market, ask leading firms for advance information of when and where they propose to build, telling why you wish to know, and you will soon get the opportunity to buy a city house from the plans, and to change the plans. I did it, so I know.

"But," you may ask, "what can *I* do, having the opportunity? Years of experience have taught builders how to build such houses and waste the least space. How can I expect to improve their work without great additional expense?"

Listen! Builders and operators want to construct as inexpensively as possible, and sell for as high a price as possible. That's business. Therefore the little things that make a house a home are frequently eliminated. You can have them put back. Windows cost more than walls, hence, windows are made smaller; sometimes one is taken away from a room which should have two or three; you can have it put back. Radiators which are tall and narrow are cheaper than those which go beneath windows; you can insist on the low kind. Fireplaces are all too often bluffs; you can have a real one. Built-in bookcases are rare; you can have them. Inglenooks are seldom thought of; you can ask for one. Coal-bins are usually put where they are easiest to make, not where most convenient; you can alter that. Attics have given way to low air chambers; it costs but little to run them high enough to floor and make the storage-room which is heaven's blessing to the average householder, who seems descended from a race of junk collectors! Mantelpieces are all too often stucco on wood, and with lines which would shame



At the foot of the stairs we had built a 'phone seat and extra book shelves



This is the sort of monstrosity you will probably find in the "parlor" unless you insist upon a real fireplace



In the reception hall we succeeded in getting a real fireplace flanked by book-shelves and a built-in seat

a canal boat for beauty; the right kind cost little, if any, more, and can be had, if you look for them. A few cents here and there added to construction cost will save dollars in repair bills, as noted below. Oh, there is plenty to do even with a house which must be, in its nature, more or less planned for you.

Let us consider a few things in detail. First, the fireplace. A house without a fireplace is built for a boarding house or a storage warehouse, not for a home. No gas logs, nor gas log fronts—quintessence of abominations—will take its place. My builder protested when I asked for a brick, wood-burning fireplace.

"Why, it will ruin the room upstairs!" he said.

"How?"

"You are building against a party wall. You can't enclose your chimney in the wall or put it outside. It will have to run up against the wall in your second bedroom."

"Well?"

"But it won't be a rectangle," he almost shouted. "You'll have two extra corners in it—it'll stick out into the room."

"Well?"

"Why—why—oh, if you want it that way; but it'll ruin that room."

Well, I did want it that way, and I have it that way, and nobody who ever stays in that room thinks it is ruined, either. What on earth did I care that a space fourteen by eighteen inches was taken out of the floor of what was a spare room? Downstairs is an old-fashioned brick fireplace, in which are andirons I hunted three cities to get, and in which a cheery, crackling fire makes coals on a bed of ashes every night in the winter, and all day for my wife if she wants it. It is the gathering place for my little household. It is almost a Mecca for many good friends, and assuredly the bright flame which burns there daily is so much a member of my family that it is mourned when the warm days make us bid it good-bye, and welcomed with a shout when the first cool wind of autumn sends me staggering up the cellar stairs with an armful of oak and pine and hickory! Spoil the room, indeed!

Cost? One hundred and fifty dollars, including brick foundations, a three-story chimney properly lined with terra cotta pipe, and a simple brick fireplace which has an ash dump to the cellar. This last was an unnecessary luxury. I would not build another that way, for the simple reason that you don't deprive the open fire you love of the bed of ashes which makes its embers possible more than once or twice in a winter, and to spend thirty dollars in building an ash dump to save five minutes a year carrying out ashes, is beyond my ideas of real economy!

The builder willingly gave way to my request for a big, broad window-seat.

"Tell me where you want it," he said.

"I want it under the group of windows in the downstairs front," I said, "what you call the 'parlor.'"

"Well, we are not planning a group window," he told me. "We are going to put in two large windows with space between. You want some place for pictures or books, don't you?"

"Not till I get light," I retorted. "I want one big window and two smaller ones on each side, filling almost the front of this room and the window-seat below. Pictures and books can go elsewhere!"

And I got it, and my "parlor" (heaven save us and bless us!) is bright and shining with loads of sunlight, and my window-seat is big enough for people to curl up and go to sleep on if they want to, and the windows being metal weather-stripped, the most sensitive need fear no draught. Incidentally, the space within the seats, reached through hinged tops, beneath the cushions, is most amazing, when it comes to packing away curtains and hangings for the summer.

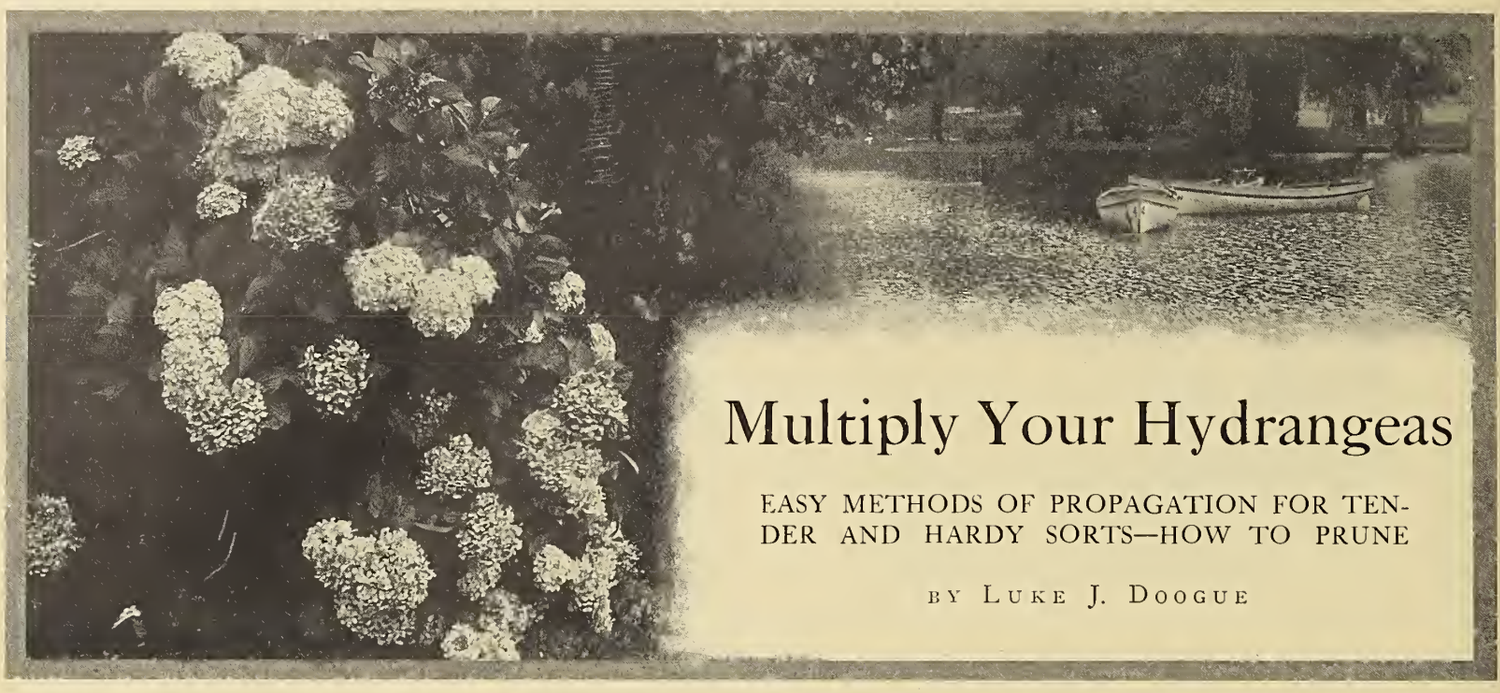
This particular house differed not a whit from any other five to ten thousand dollar city structure in plan. An entrance hall, a "reception hall" (heaven will please bless and save us again!), a dining-room, a pantry, a kitchen on the first floor, with back stairway, stairway from the "reception hall" to upstairs, where are four bedrooms and bath, attic on third floor (sometimes another story with more bedrooms). The plans, as submitted to me, showed the hall proper curving into the reception hall. To get to the stairs, it was necessary to cross this, and facing the front door was a mantelpiece, with the space below filled with tiling!

"No you don't! I want my stairs at the end of the entrance hall facing the door, then the 'reception hall' becomes a room. The way you have it, it is just waste space. And there won't be any mantel with the space below filled with tiling either!"

I was vigorous, because, like any other person who loves his house, I hate a sham.

The mantel has descended to us from our remote ancestry as a natural evolution from the top of the fireplace. From an

(*Continued on page* 180)



Multiply Your Hydrangeas

EASY METHODS OF PROPAGATION FOR TENDER AND HARDY SORTS—HOW TO PRUNE

BY LUKE J. DOOGUE

THERE is no more decorative plant in the garden than the Hydrangea, and where the hardy and tender kinds are used in planting, the results toward a continuous flower display are more than satisfying. It generally follows, unfortunately, that what is desirable in the plant line, is prohibitive because of the price, but with Hydrangeas, both the tender and the hardy, the cost is very small. For a small expenditure in propagating an ample stock can be had and you can have them in tens or hundreds with about the same effort and expense.

To go into the market and buy hardy plants, it will cost any where from ten to fifty cents each, and those for the lower price will not be worth the expenditure. At thirty-five cents apiece the average man is not using many plants, but when the cost to the nurseries of interest on investment, labor, running expenses, etc., is taken into consideration, the price will not seem so exorbitant. You can save this cost by doing as described below.

THE METHOD OF PROPAGATING

The easiest way to increase a stock of tender Hydrangeas is by cuttings. Supposing you intend to propagate these plants, you must have a stock to start with; that is, an old plant, or plants, from which to get the cuttings, unless you purchase them outside. In the spring, start your stock plant into growth; to do this pot it up and put it in the warmth and sunlight. When sufficient wood has formed, make cuttings by severing the branches below an eye. Put these in a shallow box filled with coarse sand, or a mixture of sand and loam, and place in the light. Shade them from the strong light, until they have made roots. It will not take long to do this, and each little cutting will have a bunch of fibres at the end of the stem. At this stage they should be potted into very small pots, or thumbs, watered carefully and placed in the light, as with the cuttings, shading from the strong sun until well established. Later in the season, when sufficient growth has been made, they must be given another shift into larger pots. Planted during the summer they will make very thrifty plants by the fall.

THE STOCK PLANT

After the first batch of cuttings has been taken off, the stock plant should be kept growing and a second batch of cuttings can be taken, and the old plant, or plants, will be presentable when it is time to do the summer planting. If any cuttings are wanted, the same method may be followed with these young plants when they have made sufficient wood, and the possibilities of multiplication are only limited by one's requirements. There are no technicalities about the performance. If you have not suitable window light, a coldframe with a glass sash will answer nicely for a greenhouse, and if care is given in regard to sheltering on



In taking the cuttings from the stock plant, cut just below an eye, leaving a pair of leaves



After several weeks in the flat of sand the little cutting will develop a root growth like this

cool nights, the plants may be put out quite early in the spring.

HOW TO KEEP THEM

If one should get up a large number of plants there naturally follows the necessity of a place in which to properly keep them after the outdoor season is over. With greenhouse facilities the proposition is a simple one, but in the ordinary house the plants have to be relegated to the background, for lack of room. A cool cellar is all that is necessary. They may be left in pots, or packed in boxes or placed in loam, on the floor. If they are watered just enough to keep them from going dust dry, they will carry through without trouble or loss. Of course, it seems superfluous to say that they should not be allowed to freeze hard. The ideal means of carrying plants over during the winter is a pit; that is, a place dug in the ground and properly protected from the weather in one of many ways. Pits are wonderfully useful, and the quantity and quality of plants that can be carried through the winter, are surprising. Where a pit is possible it should be made. It will more than repay its cost in a short time.



Before and after taking cuttings from the stock plant which is kept for that purpose. Two or three sets of cuttings may be taken in a season

HOW TO USE THE TENDER KINDS

Tender Hydrangeas should be massed to get the most satisfactory effects from their large blooms. Dotted about at regular intervals in a bed adds nothing to the artistic effect of the bed, and robs the plant of its beauty and decorative possibilities. To make them show, mass them, They may be placed temporarily in a bed, and, after flowering, taken out and heeled in in some out-of-the-way place, or grown in some bed for their foliage. Masses in tubs are imposing and give an abundance of bloom not otherwise possible.

HARDY HYDRANGEAS

A mass of either the Tender or the Hardy Hydrangeas forms a season's show in itself, but a combination of the two is much to be desired. Even to those who do not admire the Hardy Hydrangeas, they are accepted as a means to an end, for they give a generous flower display when there is no great abundance of other flowers.

If Tender Hydrangeas are easy to propagate, the hardy kinds are very much easier for many reasons, the principal one of which is that they require no houseroom, and in the winter your stock is being multiplied out-of-doors without any care or attention on your part. Something for nothing always appeals to the human mentality, and nothing can be had cheaper than Hardy Hydrangea cuttings.

Late in the fall, in November or December, make cuttings from your plants. Make them about ten inches long and tie them in bundles. Place these in the ground, deep enough to be safe from frost and then cover deeply with leaves and don't touch them till spring. At that time you will find that fully fifty per cent. or more will have callused, and when planted will begin to make roots and growth. This is all there is to it, and from these fall-planted cuttings you will get a stock of hardy plants.

This method of propagation can be applied to very many shrubs with equal success, and by it a stock of desired kinds may be had.



An unusual specimen of the Hardy Hydrangea. Judicious pruning has brought it to the size of a not very small tree

PRUNING HYDRANGEAS

Prune your hardy Hydrangeas in the spring. Cut them back severely, taking out unnecessary shoots and aiming to give enough growth to form a bush that will look well furnished but not choking itself to suffocation. If everything is allowed to grow, this crowded condition will be the result. The blooms are borne on the season's growth of new wood so there is no danger of over-pruning.

Batik in Home Decoration

AN EASY AND FLEXIBLE METHOD OF DECORATING FABRICS THAT IS A REVERSE OF STENCILING, THE PATTERN BEING LIGHT AGAINST A DARK BACKGROUND

BY MIRA BURR EDSON

Illustrations by Members of the National Society of Craftsmen

AMONG the many, many persons who use printed fabrics constantly and for all sorts of purposes, it occurs very rarely, perhaps, to wonder how these are produced and whether all are made by the same or different processes. As a matter of fact, the same principles are followed to-day and with the machines that have always been employed in pattern-making.

Although many and beautiful things are offered in the shops, the qualities in which lie the greatest interest or charm are possessed in a peculiar degree by fabrics which are printed or dyed by hand. This is perhaps due to the very simplicity and directness of the process which allows one to come in touch, directly, with the producer of the article.

Hand-printed fabrics are made in two ways, every method being a variation or an adaptation of these, or a combination. One is by direct printing or painting in color upon a white or a light ground, and the other, used to produce a light pattern on a dark ground, is produced by painting the pattern in a "resist" and then dipping the whole piece into dye. The first is familiar in the hand-processes of block-printing and stenciling; the other, as carried out by hand in the home, is the subject of this paper, illustrated by some interesting examples of work from The National Society of Craftsmen.

The resist may be of anything which will prevent the cloth from taking the dye. Various pastes are used with a chemical ingredient, but wax is convenient for the amateur. The ordinary small cake of beeswax will answer, the white being preferred for this purpose for the reason that it is finer in grain. This must be applied hot, and an ordinary brush of fair size is a good instrument for this purpose. A little pan set over a low-burning gas jet or on the back of the stove will provide this need. The Japanese use a small instrument shaped like a tiny tea-pot with a long handle, in which the hot wax is put and which can be kept sufficiently warm or reheated at need. With the thin line flowing from the spout they trace the pattern upon the fabric. Instruments of this kind have been made and used here, but are not easily procured in the market. Wax applied freely with a soft brush makes a delightful line, but it must be managed with skill in drawing and with care to keep the wax from becoming cool in the middle of a long line. It is possible and much easier to stencil the pattern on the fabric in wax or with paste. The first illustration shows a runner stenciled thus in wax and ready for dyeing.



The first step in batik work is to apply a wax "resist" in a stencil pattern or freehand. The front and back of a runner such as this, with the wax applied, will be unequally protected, giving a character that printed fabrics cannot have

Other resists may be preferred or found to be more convenient. An ordinary flour paste, boiled and smoothly made, into which has been put some oxalic acid, is used successfully. This too may be applied by means of the brush or the stencil. Which method and which medium to use depends upon personal choice, convenience on the subtleties of the effect desired, and somewhat, too, upon one's skill in using the brush in the practice of drawing. The second and third illustrations have been decorated by different methods of applying the design. In the right-hand one the pattern was stenciled upon the goods; in the other it was drawn on free-hand. The difference can be seen by one familiar with both processes.

The dye is now prepared according to the proper directions for making it up and is allowed to become cool, or at least lukewarm. The fabric is then dipped into it, care being taken to have it enter smoothly so that the dye shall attack it equally and not find it in lumps or wrinkles. To allow of doing this well, the dish holding the dye must not be too small. The fabric is held in the dye, lightly moved about or drawn out and in to ensure an even tone, and, when dark enough, is taken out. After a moment or two in the air the whole is thrown into some clear water and thoroughly rinsed. It is then hung out to dry, but not in the sun. It is best to avoid any chance of a line across the goods or other unevenness by hanging the piece from an end, and perhaps turning it around when half dry, rather than folding it over a line. If the color is not dark enough it may be dipped again. It is best in the first place to make it a trifle darker than the desired tone to allow for the rinsing and drying.

When quite dry and otherwise satisfactory as to tint it is time to see that the resist is removed. If a paste was used for this the first rinsing should be lightly done, taking out most of the surplus color; then in a clean bath wash out the paste. If wax was used allow the piece to become thoroughly dry first. When this is the case the fabric can be plunged into boiling water. This relieves us of any possible doubt as to the "setting" of the dye and it melts the wax, which will rise to the surface

of the water. It is well to have plenty of the hot water and give it a second plunge to clean fully of wax. After drying once more the piece is finished.

THE AVAILABLE DYES

As to the matter of dyes it is not easy to make authoritative statements. There are some in the market offered for this purpose which may be found fairly satisfactory for ordinary use. Some colors are fairly reliable in any sort of dyes, some colors are fleeting and difficult to manage in almost any recipe. Very pleasing effects have been had by using vegetable recipes, but these entail usually more care or time than the chemical dyes. In using the common Diamond or Easy dyes, it is best to experiment for oneself in the color desired. Professor Pellew, of Columbia College, has been experimenting with dyes for use in the arts, aided in this by some art-craftsmen. In regard to these he published a series of papers a year ago. Some arrangement for bringing these out, prepared for the use of craft-workers, is being considered.

SUITABLE FABRICS

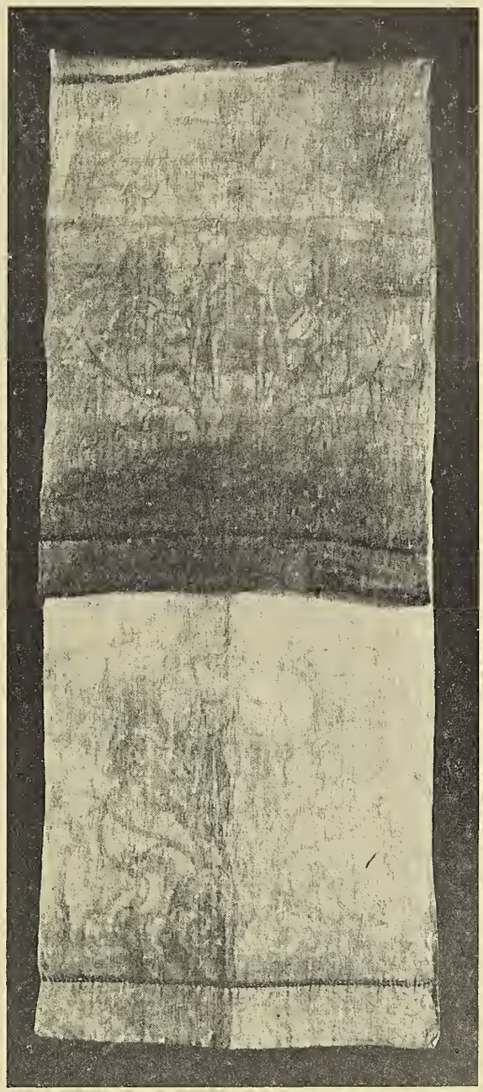
For material unbleached muslin is satisfactory, or a fine grade of cheesecloth can be used. Linens, especially those of a loose, coarse weave, are perhaps best for most effects by means of this process. The materials needed beside the fabric itself are: the design, and perhaps a stencil of it; the paste or wax; brushes for applying (the kind depending on the method selected); the dye, and a new large dish-pan. To these might be added a little of the lust of experiment.



A ground design where the resist was applied freehand. The color is brownish yellow, deepening in tint at the ends by successive dipping

The piece shown in the right-hand illustration on this page is old blue in color, and a graceful poppy design is the motive coming forward on the blue ground in creamy white, made rather bluish due to variations in the thickness of the resist. The design in this instance was stenciled upon the fabric with a paste. The inequality of tone to be noticed, relieving it from the flat silhouette to its great gain in effect, is produced by varying the thickness of the paste which was applied by brush strokes—literally, painted in. This variation occurs too in wax, due to its being hot or merely warm, in which instance it stays more on the surface of the cloth and does not take hold so completely of the fibre. It may be noticed too that the drapery here is darker at the ends than in the middle, the ornament thus getting the benefit of a deeper ground. This is done by a second dipping in the color of the ends while the resist is still in place, protecting the middle of the scarf by carefully holding it out of the dye.

The left-hand illustration, a gourd-vine, is very pleasing in its free treatment of the motif and the equally free way in which it has been carried out. This was drawn directly upon the fabric with a brush and paste. The variation of the ground appears here also, the color of the lighter parts being yellow and shading down into a soft brown.



On this blue runner the resist was applied through a stencil over a lightly indicated pattern. The lighter resist here has resulted in a great lessening of contrast, the lightest portions being not white but light blue.

To experiment with batik, it will be seen, is not so difficult, and the experiments are sure to reward one in some fashion, whatever may be the outcome. It is encouraging to remember that a piece may be dipped more than once and with ingenuity something can always be made of it eventually, although it may not be exactly according to the preconceived plan. By a little practice, however, one may be able to calculate effects definitely enough, and many opportunities to vary the effect will be suggested by the conditions of the moment.

It is possible to carry the process further and into a much more complex field when a second dipping is allowed in a different color. But this carries the worker deep into the mysteries of processes, and for a beginner it is quite enough to master the possibilities of one dye, which, as we have seen, offers much opportunity, and in the hands of an artist can produce most interesting and beautiful results.

The illustrations herewith are all three from table runners. There is, however, no lack of variety in the uses to which this interesting method of fabric decoration may be put—pillow-covers, curtains, bureau-scarfs, bed-spreads, etc. The fact that one can mix one's own dyes to any desired shade permits the carrying out of a consistent color scheme for any room.



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THESE SHADES
ARE STILL THE ABODES OF GLADNESS; THE THICK ROOF
OF GREEN AND STIRRING BRANCHES IS ALIVE
AND MUSICAL WITH BIRDS THAT SING AND SPORT
IN WANTONNESS OF SPIRIT—William Cullen Bryant



One has but to look upon the interior of a greenhouse such as this to appreciate the desirability of having one at home. The cost as described in the preceding article of this series is encouragingly low, and the management as described below offers no difficulties

Heating and Managing a Small Greenhouse

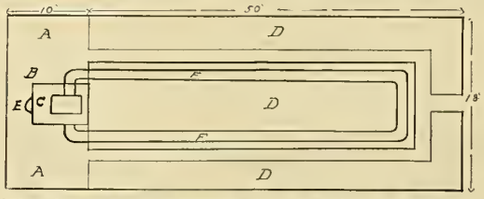
METHODS OF SUPPLYING PROPER SOIL, TEMPERATURE, MOISTURE AND VENTILATION—THE KNACK OF POTTING AND REPOTTING—INSECT PESTS AND THEIR PREVENTION

BY F. F. ROCKWELL

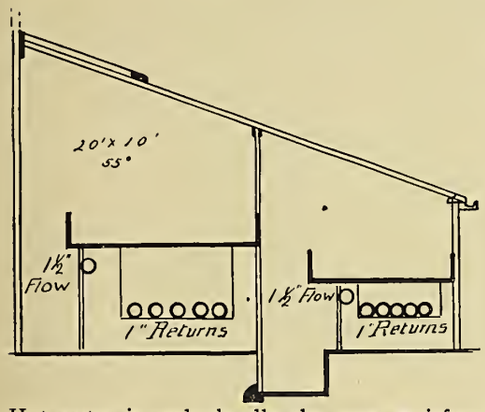
Photographs by Nathan R. Graves

IN the first article on home-made greenhouses, appearing in the August number of HOUSE & GARDEN, very brief reference was made to the various methods of heating. Before taking up the management of the different flowers, plants and vegetables which the amateur can successfully grow, it will be well to understand a little more in detail how to heat glass structures, as temperature is, next to moisture, the most important factor of success. If steam or hot water is used in the dwelling house and a greenhouse of the lean-to type is used, the problem becomes a very simple one, as additional pipes can be run through the greenhouse. But as this advantage is not always ready to hand, we will consider the heating of an isolated house, and the principles involved may be adapted to individual needs. There are three systems of heating, "flues" (hot air), hot water and steam —the latter we need not take up as it is economical only for larger structures than the amateur is likely to have.

Heating by hot air carried through brick or tile flues is the simplest and cheapest method for very small houses. The best way of constructing such a system is illustrated in the diagram adjoining, which shows the flue returning into the chimney (after traveling the length of the house and back), which is built *on top* of the furnace. This method does away with the greatest trouble with "flue" heating—a poor draft; for immediately the fire is started, the air in the chimney becomes heated, and rising, *draws* the hot air from the furnace around through the flue with a forced draft. This strong draft accomplishes three other good things: it does away with the escape of noxious gases into the greenhouse, lessens the accumulation of moisture and a crust from wood smoke, and distributes the heat much more evenly throughout the house. The furnace may be built solid of brick, with iron doors and grates and an arched dome, and the flue should be of brick for at least one-third the length of the house, from the furnace; for the rest of the way cement or vitrified drain pipe will be cheaper and better. The flue should have a gradual upward slope for its whole length, and will vary in size, of course, with the house to be heated, from five inches to eight or nine in diameter, the latter being sufficient for a house 60 by 21 feet. The flue should be raised a little from the ground, and at no point should any woodwork be nearer than six inches to it. Very small houses, especially if not started up until after January, may be heated by an ordinary wood stove with the stove-pipe run the length of the house, but such an



The best arrangement for heating a greenhouse by hot air, is to run a brick or cement flue from the furnace around under the benches and into the chimney over the fire

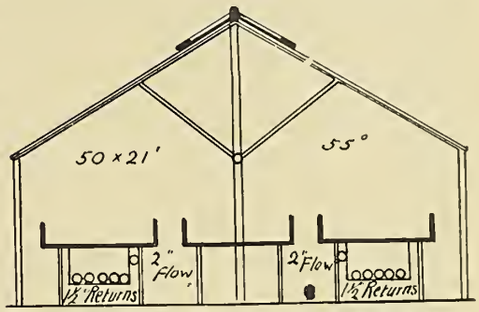


Hot water is undoubtedly the most satisfactory method of heating the small greenhouse. The diagram shows a 1½-inch supply pipe leading out from the boiler, with 1-inch returns under the benches.

arrangement will give off a very drying and uneven heat, and require a lot of attention, to say nothing of its danger.

By far the most satisfactory way will be to use hot water. If the size of the house will not justify the purchase of a small heater—and a second-hand one may often be had at a very reasonable figure, a substitute may be had by inserting a hot water coil in a stove, or in the house furnace, as described in the preceding article. In one of the diagrams is shown an arrangement of pipes for heating a house 21 x 50 feet, and in another piping for a lean-to such as described in the August HOUSE & GARDEN. With the small pipe sufficient for such a house as that illustrated in the latter diagram, the work can be done by anyone at all acquainted with the use of pipe tools; if possible, the pipes should be given a slight downward slope, say one inch in ten feet, from as near the heater as practical. For all this work second-hand piping, newly threaded, will answer very well, and it may be bought for about four cents per foot for one-inch pipe; six cents for one and one-half inch, and eight cents for two-inch. In putting the stove or heater in place, it should be sunk below the level upon which the pipes will run, and attention should also be given to the matter of caring for the fire, removing ashes, etc., making the management of these things as convenient as possible.

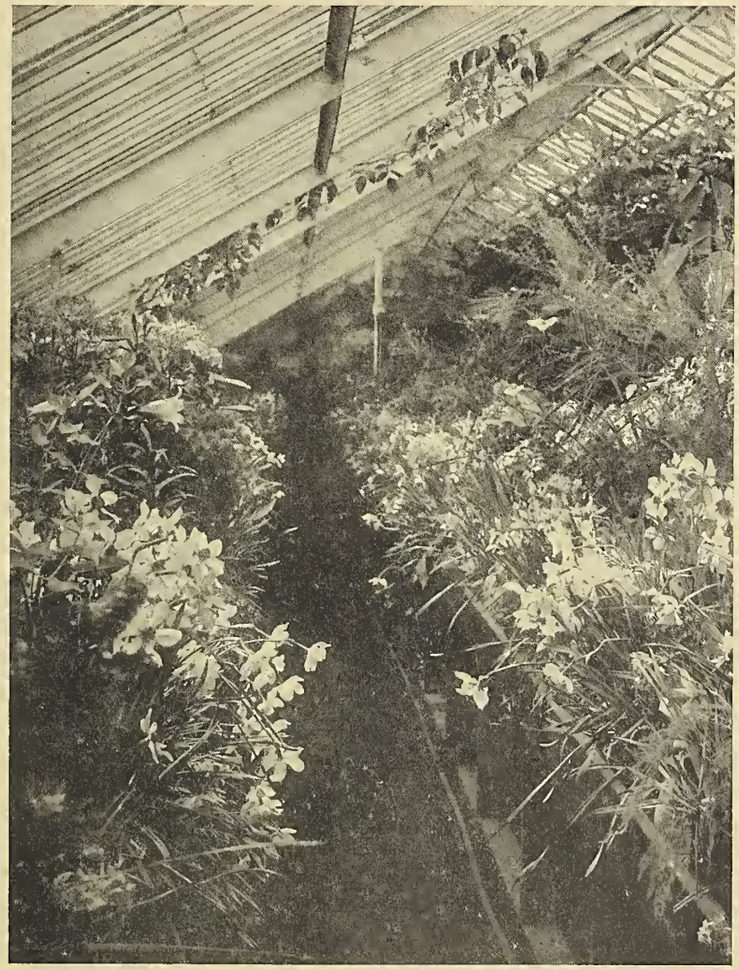
Experience only can teach the beginner just "how to" manage his vegetables and plants in this new winter garden. But at the outset he must remember one thing: If it is true that he has control of this miniature world of growing things, it is also true that he can leave nothing, as he does with his outside garden, to the treatment of old Nature. The control is in his hands—the warmth, the moisture, the fresh air, the soil—none can be left to chance; he must think of them all. And before going into details, which might at first be confusing, let us take up the elements of this little world over which we are to reign, and try to elucidate first a few general rules to guide us. The house, after countless little delays and unforeseen problems conquered by personal interest and ingenuity, is at last ready, and the bare board benches look ugly enough in the bright, hot sunlight. How are they to be converted into a small garden of Eden, when all outdoors is chained in the silent desolation of drifted snow? Here is a new task. No longer Nature's assistant, the gardener has been given entire management of this new sort of garden. It is almost a *factory,* where he must take his raw materials—earth, water, heat, light, and the wonderful thread of life, and mould these all into a hundred marvelous forms of beauty and of utility. Something of art, something of science, something of business, must all be brought to his interesting task.



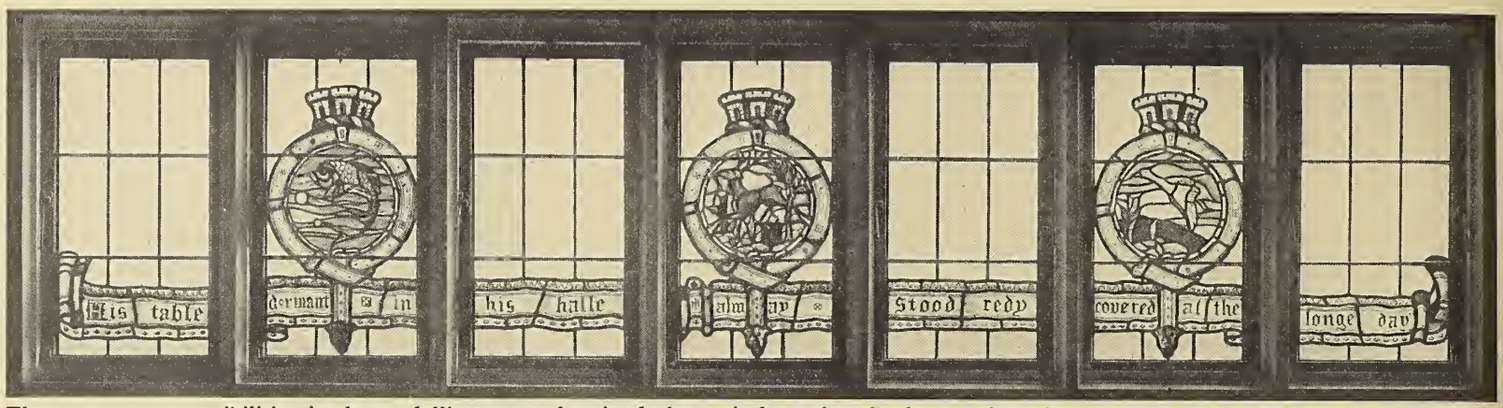
For the larger greenhouse of the isolated double-slope type, 21x50 feet in size, a 2-inch supply pipe, with five 1½-inch returns under the outer benches, will secure a temperature of 55 degrees

Let us begin then at the bottom. What is the best kind of dirt to use? It should be friable, so that it will not bake and cake in the pots; rich, that the little plants may readily find ample nourishment; porous, that water may be soaked up readily, and any surplus drained off freely. A soil answering all these requirements is made as follows: Cut from an old ditch or fence-side, thick sods, and stack them with the grass sides together to rot. This heap should be forked over several times, when it has begun to decompose. In dry weather, if within reach of the hose, a good soaking occasionally will help the process along. The sods should be cut during spring or summer. To this pile of sod, when well rotted (or at time of using), add one-third in bulk of *thoroughly rotted* manure—cow and horse mixed, and a year old, if it can be obtained—and mix thoroughly. If the soil is clayey or heavy, add enough coarse sand and make it fine and friable, or use a larger proportion of the manure. Leaf mold, from the woods, will also be good to lighten it with. This one mixture will do for all your potting. Keep enough of it under cover, or where it will not freeze, to last you during the winter and early spring. Store some of it in old barrels, or in boxes under the greenhouse bench, if there is not a more

(*Continued on page* 178)



If you are a true garden lover you will not be satisfied with merely a fair weather garden during the summer months



There are great possibilities in the medallion type of stained-glass windows for the home of moderate size—a central figure in color on a field of plain leaded rectangles. Designed by Harry Knox Smith

Leaded Glass in the Small Home

HOW A REALLY NOBLE ART HAS FALLEN INTO DISREPUTE—THE POSSIBILITIES IN LIBRARY, HALL AND DINING-ROOM FOR SIMPLE LEADING, ENRICHED WITH MEDALLIONS IN COLOR

BY HARRY ELDREDGE GOODHUE

TO plead for glass in the home involves primarily a brushing away of misconceptions. Many people who build have an erroneous idea that unless leaded glass is very elaborate, and correspondingly costly, it cannot be good or worth while.

How false that notion is, will, I hope, speedily appear. While it is perfectly true that domestic glass of the same quality and cost as that found in memorial church windows, containing figures and complex decorative motives, is in and for itself more ornamental and inspiring than any other kind, there is a dearth, on the other hand, of opportunities for employment of this kind of work, as one studies the actual houses of today. In our average American home of the better sort elaborate glass would be not only out of place, but would evince bad taste. Our capacity for esthetic appreciation would be better satisfied with a kind of work which would be in keeping with the architect's conception of an appropriate design, one which would, as it were, appear to have nestled into the imagination that planned the house, making so distinctive a place for itself that a sorry vacancy would be felt if it were not there.

In the simplest of houses, the fact is, an opportunity may always be found for a judicious use of leaded glass, provided, of course, the installation is entrusted to an artist craftsman who will remember that his work must be but an important element in the making of a home, rather than a garish piece of ornamentation whose apparent *raison d'etre* is to attract and distract. Obtrusiveness in all such decorative undertakings defeats its own end. If in the house of refined proportions, materials and furnishings, the artist in glass should make this mistake the inmates will discover that the eye turns instinctively from the glass to seek rest in the more peaceful wall areas or in the rugs upon the floor. Correct adaptation, and a coöperation with the architect and the owner which is more than perfunctory, must be pre-supposed.

It should not, of course, be understood that this article in any way approves of low-priced work as such. The point to be made is that even the person of moderate means can afford to make a little personal sacrifice for the sake of obtaining something which he ought to have. There is no cheaply made glass which under any circumstances could be called good. The state of the buying public's attitude toward domestic glass today is due in large measure to the success with which the more commercial minded "art glass men" have foisted upon the unwitting their cheap and artistically impossible wares. They have had a specious argument in that their prices have been lower than those of the men who combine commerce and conscience. They have temporarily injured a branch of the art in which there are fine possibilities. Their methods have encouraged a revulsion of sentiment. The very fact that a few years ago every detached house, every apartment, no matter how much or how little it cost, was regarded as incomplete unless fitted out with a modicum of leaded glass, usually of the tawdriest quality, has aroused a prejudice against the whole business among people of taste, who, today, rather than endanger the ultimate success of the surroundings in which they are to live, have frankly repudiated what should be one of the most vital forms of decoration in the modern home. Revolting from the "stained glass" vagaries of the vulgar they have forgotten that these had their origin in a perfectly definite and very noble decorative art, one which may easily be restored to something of its pristine dignity.



Merlin and Vivien. Designed by Miss Jessica Walker

It is these people, who object to the leaded glass of the over-ornamented apartment house or suburban villa, whom I wish to interest in a few ideas which may prove of service either as one is building anew or is planning to add a fresh touch of charm to the old home. I believe that in the house of the future leaded glass will have an increasingly significant place and that the time to begin its restoration is now.

To be specific, let us first consider the country house. A very strong point has often



There can always be found some emblem significant of the owner's personality

been made that in the country it is inappropriate to use any large display of colored glass because the vines, the brilliant flowers of the garden, the chromatic masses of the landscape or the ever changing sea furnish in themselves all the color that is desirable. The argument contains truth to this extent, that attention should be given, in adapting glass to the average country house, mainly to an attractive design and arrangement of leading. Harmony, not competition with outside nature, should be sought. This treatment gives scale and a sense of finish in the windows, appreciated both from within and without the house; it does not in any way defeat the prime functions of the country house, which is built to satisfy the craving of its owners for sunlight and fresh air after the wintry gloom of the town house.

In some cases, even in the country, there may be an ugly building or unpleasant view which it is desirable to shut out. This can be done, and the light retained, by use of obscure glasses, of which an almost numberless variety is made without color in the United States, to say nothing of the English and German antique glasses, which range from a heavy smoke to a dazzling white. These "antiques" are particularly interesting in the sheet, in which they vary from thick to thin, from dark to light. They are full of tiny bubbles or blisters caused while the molten glass is cooling on the table—highly desirable defects which are technically termed "seeds." It is always well in purchasing light tints or whites to ask to have the glass very "seedy."

With these glasses for material the designer is unhampered by problems of color. His best thought should be turned toward a beautiful arrangement of black and white lines, in doing which his powers and his deficiencies may stand as clearly revealed as in the designing of a cathedral window. Harmonious rather than assertive expression of artistic vigor is the keynote to his success. If the home, for example, is such that it calls for reserve in architectural style, the designer has but to observe the canons of that style to complement the character of the building.

With the design well in hand the next point for the designer to consider should be the leads which he is to use. As a general principle, the greater the variety of sizes he permits himself the more interesting the outcome will be—a generalization which applies almost equally whether he has worked in the style of the Elizabethan manor, the French chateau or the Colonial plantation house, or has been beguiled by the up-to-date spirit of *l'Art Nouveau* which appears in most European glass of domestic character at the present day.

Without going too far into the fascinating possibilities for stained glass in the larger and more palatial country house, let us see what the mission of stained glass may be in the dwelling of the average well-to-do. While, as stated, the very low-priced glass is artistically impossible, there are varieties of good leaded glass which are not necessarily highly expensive, nor beyond the means of people who appreciate that it often means a little sacrifice of luxuries or amusements to obtain a beautiful home. The introduction even of small and simple features in glass will often greatly heighten the charm of a harmonious interior.

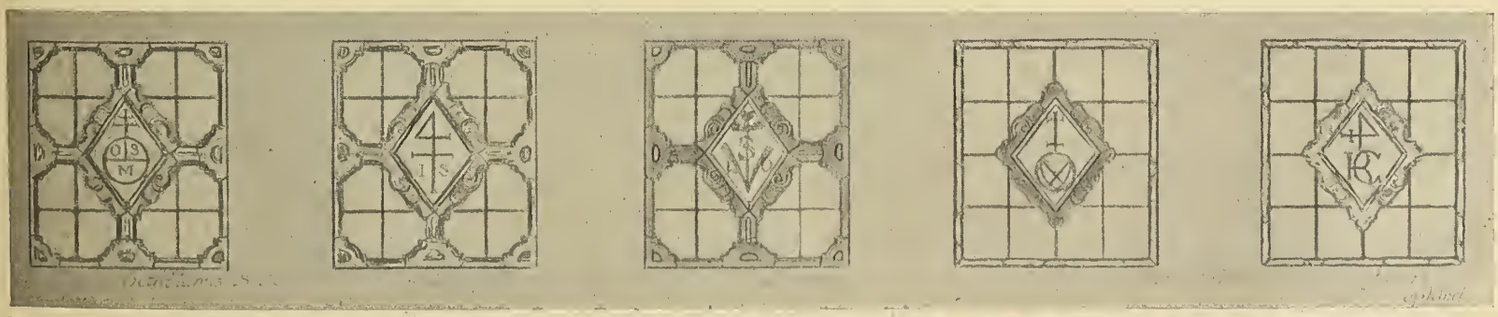


For the library windows in the home of a metallurgist. Walter Janes Studios



Of an entirely different character is this design, in which opalescent glass has been used throughout. Tiffany Studios

The bungalow type of house, which is now so popular, is in particular rendered more livable by a judicious use of leaded glass. Here the designer need not be hampered by too close attention to style. He can profitably work for character, suggestion, surprise. The front door, for instance, if it has an opening for glass, is the very eye of the home. In it something of the light of the owner's personality should play. If the interior needs illumination from the outside, and if the owner at the same time seeks a measure of privacy for the interior, the obscure glass already referred to should be used in the background, with some stronger color in the central feature. So on throughout the house. No matter how simple the nature of the work, little touches of quaintness and personal interest may be added to give the house that elusive



Where there is a pleasing view, the stained glass is frequently confined to the transoms or upper panels of a group of windows, as here, where the idea has been to carry out some of the old printer's marks for a library. Designed by Nicola d'Ascenzo



A scheme worked out in lead and textured "English White" glass for a cottage at Bar Harbor, Maine. Some of the most appropriate glass for the home of moderate size is worked out in this way with only the leading and translucent white glass as a medium. Designed and executed by H. E. Goodhue

quality of distinction that sets it apart from its neighbors.

The use of silver stain on white or light tinted glass—to come around to a technical matter which is not without popular interest—affords a treatment for domestic purposes which is exquisite in effect and which has not yet received the consideration it deserves in North America. It is, to be sure, most appropriately employed in the Georgian or Renaissance styles of architecture, but it can be worked into almost any design with brilliant results. Silver stain, I might say, is the only absolutely transparent color in the glass painter's palette, one giving a pure yellow tinge—or orange, if more heavily applied—to a clear or tinted glass. In rooms where delicate coloring is desired it is most effective, giving a tint of silver and gold, sifting the light which might otherwise be too strong even for the more enduring colors in the rugs and hangings of the apartment. For excellent examples of the use of stain reference might be made to the magnificent windows in the Bibliothèque Laurentienne at Florence and to the Cupid and Psyche series at Chantilly.

If the distinction of inherited arms belongs to the owner, the great window on the stair landing might well contain a small central panel of these in full color, set in the background of simply leaded clear glass. For while heraldry in America has no practical significance, it assuredly has a sentimental value. Or, lacking the arms, there can usually be found some motive that will suggest the owner's individual taste and characteristics, be his hobby history, humor, frank quaintness or merely a love of knights on horseback or ships at sea.

The library offers a fascinating problem in which the book plates of distinguished men, the early printers' marks, or the arms of universities may be used.

Again, in the music room, if there be one, there will be no lack of subjects for the colored medallions.

In the dining-room one might work out a scheme of panels from the trophies of the chase unless these are hung in reality upon the walls.

To sum up, the possible domestic uses of leaded and stained glass are many and varied. Few except true craftsmen have any realizing sense of their importance and possibilities. Many of them, fortunately for the average American, are comparatively inexpensive if executed by a competent and sensible artist. The greatest desideratum at present, from the craftsman's standpoint, is a campaign of popular education, to lift from a noble art the stigma that has fallen upon it, and it is my hope that this brief plea with its accompanying illustrations may help some readers to understand that the time has come when serious attention may be paid to the claim that the art of domestic glass is not necessarily decadent or hopelessly commercialized, but that in it lie remarkable possibilities of value and beauty.

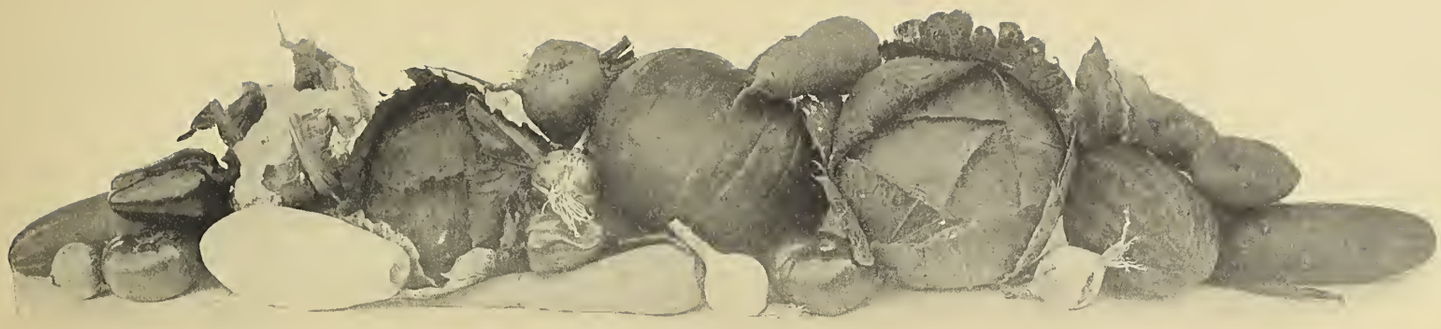


A small panel, chiefly in whites but with some touches of color in the design. By Alexander Gascoyne



In designing glass for the home, there is a refreshing freedom permitted the designer

So much for leaded glass without color, or with color used only in moderation. While work of this character is eminently fitting for houses of moderate size, it might be found unsatisfying in many homes of palatial proportions and gorgeous furnishing. In homes of this type no limit is placed upon the scope of the designer's imagination, especially if the building is essentially Gothic in its style and feeling. For it should never be forgotten that stained glass is primarily a Gothic craft. Because of its better preservation in ecclesiastical structures, the average man will always associate it chiefly with churches, although a glance at what is left in old buildings abroad, both civic and domestic, quickly reveals to what extent the architects of an earlier day counted upon "painted glass" to set off in color their creations in stone. Nor is there any reason why people of wealth who to-day are building homes which they expect to hand down to posterity, should be afraid of embellishing these homes with glass that the best judgment of this age regards as good. Fashions in ornamentation change, to be sure, as one realizes in considering the past three or four decades of American building. The spirit of Gothic art, however, does not change, nor would the vagaries of fashion affect the estimation in which people of taste would hold a window if it were made to be an integral part of a successfully designed Gothic building. Rather would it grow in popular estimation from decade to decade and from century to century.



It is a common tendency to allow the vegetable garden to grow untidy and bare at the end of the season. A reasonable amount of attention at this time will pay big dividends in the vegetables that can be carried over into the winter months.

Grow Your Own Vegetables

VI.—PRACTICAL SUGGESTIONS FOR MAKING THE GARDEN SERVE THE TABLE FAR INTO THE WINTER—REASONS WHY UNTIDINESS AT THIS SEASON DOES NOT PAY

BY F. F. ROCKWELL

[*This is the final instalment of Mr. Rockwell's valuable series on the home vegetable garden, the first of which appeared last February. The six articles provide an excellent fund of practical information to preserve for reference, for they cover the whole subject of starting, setting out, cultivating and harvesting the best vegetables for the garden of moderate size.*—EDITOR.]

IT is hard to retain our interest in a thing when most of its usefulness has gone by. It is for that reason, I suppose, that one sees so many forsaken and weed-grown gardens every autumn, where in the spring everything was neat and clean. But there are two very excellent reasons why the vegetable garden should not be so abandoned—to say nothing of appearances! The first is that many vegetables continue to grow until the heavy frosts come; and the second, that the careless gardener, who thus forsakes his post, is sowing no end of trouble for himself for the coming year. For weeds left to themselves, even late in the fall, grow in the cool moist weather with astonishing rapidity, and, almost before one realizes it, transform the well kept garden into a ragged wilderness, where the intruders have taken such a strong foothold that they can't be pulled up without tearing everything else with them. So we let them go—and, left to themselves, they accomplish their purpose in life, and leave upon the ground an evenly distributed supply of plump ripe seeds, which next spring will cause the perennial exclamation, "Mercy, John, where did all these weeds come from?" And John replies, "I don't know; we kept the garden clean last summer. I think there must be weed seeds in the fertilizer."

Don't let up on your fight with weeds, for every good vegetable that is left over can be put to some use. Here and there in the garden will be a strip that has "gone by," and as it is now too late to plant we just let it slide. Yet *now* is the time we should be preparing all such spots for withstanding next summer's drouth! How? You may remember how strongly was emphasized the necessity for having abundant "humus" (decayed vegetable matter) in the soil—how it acts like a sponge to retain moisture and keep things growing through the long dry spells which we seem to be sure of getting every summer. So take thought for next year. Buy a bushel of rye, and as fast as a spot in your garden can be "cleaned up," harrow, dig or rake it over, and sow the rye on broadcast. Just enough loose surface dirt to cover it and let it sprout, is all it asks. If the weather is dry, and you can get a small roller, roll it in to ensure better germination. It will come up quickly; it will keep out the weeds which otherwise would be taking possession of the ground; it will grow until the ground is frozen solid and begin again with the first warm spring day; it will keep your garden from "washing" in heavy rains, and capture and save from being washed away and wasted a great deal of left-over plant food; it will serve as just so much real manure for your garden; it will improve the mechanical condition of the soil, and it will add the important element of humus to it.

In addition to these things, you will have an attractive and luxuriant garden spot, instead of an unsightly bare one. And in clearing off these patches for rye, beware of waste. If you have hens, or by chance a pig, they will relish old heads of lettuce, old pea-vines, still green after the last picking, and the stumps and outer leaves of cabbage. Even if you have not this means of utilizing your garden's by-products, do not let them go to waste. Put everything into a square pile—old sods, weeds, vegetable tops, refuse, dirt, leaves, lawn sweepings, anything that will rot. Tread this pile down thoroughly; give it a soaking once in a while if within reach of the hose, and two or three turnings with a fork. Next spring when you are looking for every available pound of manure with which to enrich your garden, this compost heap will stand you in good stead.

Burn *now* your old pea-brush, tomato poles and everything that is not worth keeping over for next year. Don't leave these things lying around to harbor and protect eggs and insects and weed seeds. If any bean-poles, stakes, trellises or supports seem in good enough condition to serve another year, put them under cover now; and see that all your tools are picked up and put in one place, where you can find them and overhaul them next February. As soon as your surplus of pole beans have dried in their pods, take up poles and all and store in a dry place. The beans may be taken off at your leisure later.

Be careful to cut down and burn (or put in the compost heap) all weeds around your fences, and the edges of your garden, *before* they ripen seed.

So many of the vegetables can be kept, for either part or all of the winter, that I shall take them up in order, with brief directions. Many, such as green beans, rhubarb, tomatoes, etc., which cannot be kept in the ordinary ways may be easily and cheaply canned, and where one has a good cellar, it will certainly pay to get a canning outfit and make use of this method.

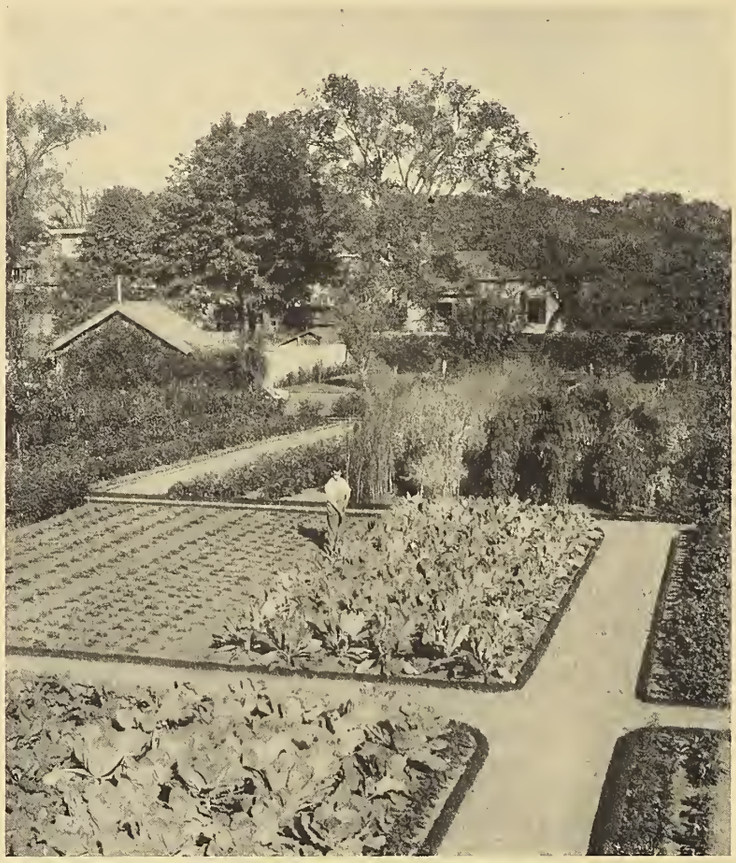
BEANS: Almost all the string and snap beans, when dried in the pods, are excellent for cooking. And any pods which have not

been gathered in the green state should be picked, *as soon as dry* (as wet weather is likely to mould or sprout them), and stored in a dry place, or spread on a bench in the sun. They will keep either shelled, or in the dry pods for winter.

BEETS: In October, before the first hard frosts, take up and store in a cool cellar, in clean, perfectly *dry* sand, or in pits outside (see cabbage); do not cut off the long top roots, nor the tops close enough to cause any "bleeding."

BRUSSELS SPROUTS: These are improved by freezing, and may be used from the open garden until December. If wanted later, store them with cabbage, or hang up the stalks in bunches in a cold cellar.

CABBAGE: If only a few heads are to be stored, a cool cellar will do. Even if where they will be slightly frozen, they will not be injured, so long as they do not freeze and thaw repeatedly. They should not be taken in until there is danger of severe freezing, as they will keep better, and a little frost improves the flavor. For storing small quantities outdoors, dig a trench, a foot or so deep, in a *well drained* spot, wide enough to admit two heads side by side. Pull up the cabbages, without removing either stems or outer leaves, and store side by side head down, in the bottom of the trench. Now cover over lightly with straw, meadow hay, or any refuse which will keep the dirt from freezing to the cabbages, and then cover over the whole with earth, to the depth of several inches, but allowing the top of the roots to remain exposed, which will facilitate digging them up as required. Do not bury the cabbage until as late as possible before severe freezing, as a spell of warm weather would rot it.



If you will plow up those parts of the garden that have "gone by," and will sow rye in them, you will have a more presentable garden and will furnish the soil with humus for next year

CARROTS: Treat in the same way as beets. They will not be hurt by a slight freezing of the tops, before being dug, but care must be taken not to let the roots become touched by frost.

CELERY: That which is to be used in early fall has already been "blanched" outside, by banking, and as celery will stand a little freezing, will be used directly from the garden. For the portion to be kept over winter, provide boxes about a foot wide, and nearly as deep as the celery is high. Cover the bottom of these boxes with two or three inches of sand, and wet thoroughly. Upon this stand the celery upright, and packed close together. In taking up the celery for storing in this way, the *roots* are kept on, not cut, as it is bought in the stores. This celery will be ready for use after Christmas. If a long succession is wanted, store from the open two or three different times, say at the end of October, first part of November and the latter part of November.

CUCUMBERS, MELONS, EGG-PLANT: While there is no way of storing these for any great length of time without recourse to artificial cold, they may be had for some time by storing just before the first frosts in a cool, dark cellar, care being taken in handling the fruits to give them no bruises.

ONIONS: If the onions got a good early start in the spring, the tops will begin to "die down" by the middle of August. As soon as the tops have turned yellow and withered, they should be pulled, on the first clear dry day, and laid in windows (three or four rows in one), but not heaped up. They should be turned over frequently, by hand or with a wooden rake, and removed to a shed or barn floor as soon as dry, where the tops can be cut off. Keep them spread out as much as possible, and give them open ventilation until danger of frost. Then store in a dry place and keep as cool as possible without freezing. A few barrels, with holes knocked in the sides, will do well for a small quantity.

PARSLEY: Take up a few plants and keep in a flower-pot or small box, in the kitchen or living-room window.

PARSNIPS: These will stay in the ground without injury all winter, but part of the crop may be taken up late in the fall and stored with beets, carrots and turnips, to use while the ground is frozen.

POTATOES: When the vines have died down and the skin of the new potatoes has become somewhat hardened, they can be dug and stored in a cool, dry cellar at once. Be sure to give plenty of ventilation until danger of frost. Keep from the light, as this has the effect of making the potatoes bitter. If there is any sign of "rot" among the tubers, do not dig them up until it has stopped.

SQUASH AND PUMKINS: The proper conditions for storing for winter will be indicated by the drying and shrinking of the stem. *Cut* them from the vines, being careful never to break off the stem, turn over, rub off the dirt and leave the under side exposed to a few days' sunlight. Then carry in a spring wagon, or spring wheelbarrow, covered with old bags or hay to keep from any bruises. Store in the *dryest* part of the cellar, and if possible where the temperature will not go below 40 degrees. Leave them on the vines in the field as late as possible, while escaping frosts.

TOMATOES: Just before the first frosts are likely to begin, pick all of the best of the unripened fruits. Place part of these on clean straw in a coldframe, giving protection, where they will gradually ripen up. Place others, that are fully developed but not ripe, in straw in the cellar. In this way fresh tomatoes may frequently be had as late as Christmas.

If the above suggestions are followed, the vegetable garden may be stretched far into the winter. But do not rest at that. Begin to plan *now* for your next year's garden. Put a pile of dirt where it will not be frozen, or dried out, when you want to

(*Continued on page* 184)

Ingenious Devices

LABOR-SAVING SCHEMES AND SHORT CUTS IN THE HOUSE AND IN THE GARDEN

Cooling Water Without Ice

IN Arizona and the region round-about, especially where artificial ice is not to be had, water is made deliciously cool by putting it at night into jars of coarse pottery and placing these outdoors where the night air can reach them.

Each jar holds about a gallon, and so porous is the pottery that nearly a quart oozes out of a jar during the night, leaving the rest delightfully cool. Glazed pottery cannot be used at all for this purpose. Each jar must be protected by a covering of fine wire or mosquito bar to keep the contents clean and yet admit the air.

Nearly all the water used for drinking is thus carefully and healthfully prepared. The jars are of attractive Indian pattern, and retain the old Indian name of "oyas."

L. McC.

Plants that Drink Surface Water

ROOTS of Golden Glow, Dahlias and Boltonia rapidly absorb surface water, and if planted in or on the edge of the sink-drain there will be little water left standing. The effect on the plants is that of promoting a heavy, luxuriant growth that almost entirely hides the drain. An occasional handful of lime may be scattered about the roots to sweeten the soil.

L. W. MACOMBER

To Clean the Cellar Floor

IN our family of busy people the cleaning of the furnace-cellar floor was often neglected, with the result that the dust was tracked all over the house. One day I found a small box of sawdust left beside the furnace by someone to be burned. Wetting it well with warm water, I sprinkled it over the floor, and swept lightly. It gathered up the dust and made scrubbing unnecessary. Since my discovery we keep the floor clean with little trouble.

A. M. A.

Vines as Window Awnings

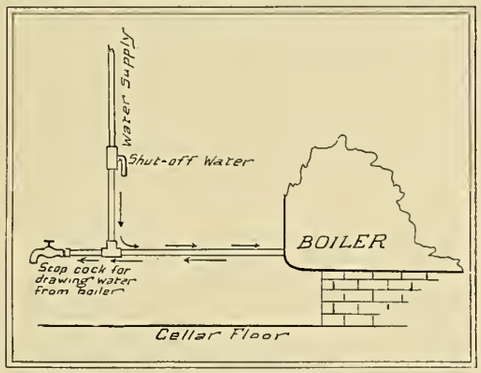
TWO of my kitchen windows are very sunny, and I wished some protection during the summer. With light strips of wood we made a frame at the top of the window by nailing an end of a twelve-inch strip at each side of the casing and fastening a cross-piece between them at the outer end. To the ground underneath we staked the end of a piece of wire netting and carried it up to the frame above. Over this the vines were trained. We find it a great advantage not to have the vines directly against the windows. The foot of space between allows the breeze to draw through, giving better ventilation; and it really seems much cooler than when the frame is directly against the window. During a rain the windows do not get spattered from the vines unless a hard wind is blowing, and the dropping of leaves and blossoms does not litter the window-sills.

ALICE M. ASHTON

Plumbing for the Steam Heater

A SIMPLE and effective way of run- the feed water supply pipe to a steam heater is shown in the following diagram. The advantage will be easily seen, as it also allows a stop-cock to be placed without additional piping, to draw all the water off from the heater when necessary. This saves labor and material, both of which are very expensive these days.

C. K. F.

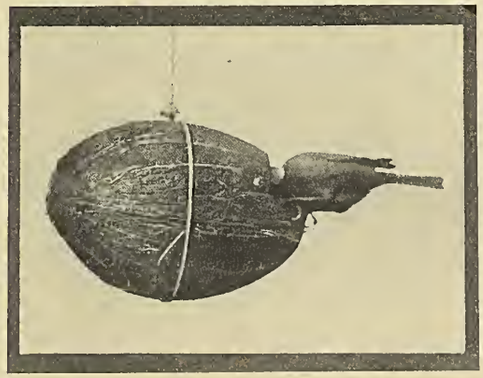


It will save much trouble in the future if the water supply for your steam heated is arranged in this way, with a stop-cock outlet

Keeping Cut Flowers

AN expert in flower culture who does a great deal of decorating in fine homes tells me that flowers cut several hours before really needed and placed immediately in water keep better than those freshly cut. The reason for this is that the fragile stems when well filled with water do not droop as quickly as those that have only their own juices to draw upon. He declares we should gather flowers in the early morning if wanted at night, and the night before if they are wanted to be at their best the next noon. A little salt in the water helps to keep them, and it is much better than placing the flowers on ice, as in that case they wither almost immediately on exposure to air.

L. McC.



Before the birds begin to leave, hang up a cocoanut from which a notch has been cut from one or from both ends. Bore a gimlet hole at the lowest point of the bottom to allow the escape of any rain water that may accumulate

Keeping a Stove Bright

THROUGH sad experience I have come to know that the best way to keep the outside of a stove presentable is to rub it frequently with crushed newspapers, and once in a while with a soft cloth on which are a few drops of kerosene. Washing a stove with dish-water is the poorest possible way.

To prevent rust on the inside of the oven, the best that can be done is to leave the door open after baking until it is cold and dry. The steam from the cooking rusts it, and the only help for it is to leave the door slightly ajar much of the time.

L. McC.

Formalin for Drain-pipes

I HAVE found that a tablespoonful of formalin flushed through sink pipes daily will discourage the hatching of insects. It is especially good where fowls run at large and drink from surface drainage, as the formalin tends to reduce the inflammation of mucous membrane which attends so many fowl ailments.

L. W. MACOMBER

A Feeding Dish for Chickens or Cats

AROUND cake-tin with funnel in the center makes an excellent feeding dish for a few small chickens. Drive a stick into the ground, slip the tin over it, and there is no danger of the tin being upset. We also find this satisfactory as a feeding dish for the cats. They are more easily cleaned than most "stationary" feeding dishes.

A. M. A.

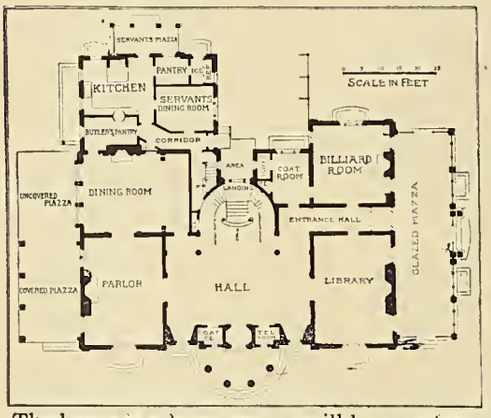
An Automatic Burglar Alarm Test

AN electrician gave me a hint the other day which will help many people who have burglar alarms installed. The burglar alarm circuit and the call bell circuit, which served the front door, dining-room, etc., were all connected to one battery. Then if the call bells, which were used continuously every day did *not* ring, it indicated that the batteries needed attention, and so the burglar alarm system was kept always supplied with sufficient battery power. Of course, except it is tested, the burglar alarm system is not usually tried unless thieves attempt to enter.

F



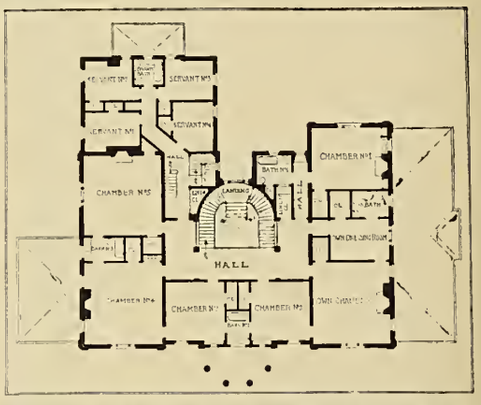
A broad paved terrace extends across the front, increasing in width where the tall-columned semi-circular porch shelters the entrance into the great hall. The decorative lattice panels are particularly interesting. Winslow, Bigelow & Wadsworth, architects



The house is a large one, as will be seen from this plan of the first floor, with a great deal of outdoor space



The great size of the main hall permits that most effective stair treatment—dividing into two symmetrical flights



Six main bedrooms, four servants' rooms and five baths, with abundant closet space, complete the second story



"Southfields" from the rear. The driveway approach swings around towards the right and then back to the glazed piazza, used as the main entrance



A glazed piazza extends across the end containing the library and billiard room, very different in effect from the usual temporary glazed-in porch

THE HOME OF MR. ROBERT CLUETT, WILLIAMSTOWN, MASSACHUSETTS



The glazed-in piazza is furnished with willow and wicker furniture and rugs. There are connections for electric reading lights



The dining-room shows an elaborate treatment of modeled plaster and wainscoting with panels planned for Mr. Cluett's tapestries. All of the furniture is of the Hepplewhite type in harmony with the pure Georgian architecture

THE HOME OF MR. ROBERT CLUETT, WILLIAMSTOWN, MASSACHUSETTS



Inside the House

Timely Suggestions and Answers to Correspondents



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

A Dado of Matting

WHERE the paper on the walls of rooms, especially of dining-rooms, becomes injured by the chairs that have been pushed against it carelessly, an effective remedy of the damaged appearance is to be found in taking breadths of Japanese matting of attractive patterns, using it as a dado. It is easily tacked on the walls and may be finished at the top with a strip of molding, flat or beveled, painted or stained to harmonize with the room's color scheme. As it comes a yard wide, Japanese matting will be found to be just the right width for the purpose. In nailing on the matting use thin wire nails; eighteen inches apart is near enough as there is no strain on the molding and it is merely a decorative finish.

LAURA PAGE

A Handy Bit of Sand-Paper

A NEIGHBOR of mine is building a home in which she will have a white and green kitchen. "I want to see if it will not be as easy to keep clean in a place like that as in a dirt-colored one," she says.

In preparation for the moving, she is herself using white paint or enamel on every possible piece of her old kitchen furnishings, giving even the wash-tubs a liberal coat on the outside. But as the table and chairs were extremely rough, she began sand-papering them, doing only a little each morning. With a bit of sand-paper on a handy shelf she finds herself using it for many other things as well, and considers it one of the most helpful things she can have in her kitchen. A little rubbing of rough surfaces with it works marvels. L. McC.

Choosing Curtains

IN choosing curtains and hangings for any room remember that the outer ones—those that hang "next to the room," as it were, are almost the most important considerations in it. They fall against the wall so directly, and receive the light so strongly that if they are not *just* right they will, in all probability be thoroughly wrong and throw the whole room out of harmony. Therefore in choosing for color select those colors that harmonize or contrast properly with the main color (wall color) of the room. In choosing quality choose a material neither too rich for the room nor too poor for it. The problem of sash curtains is infinitely more simple. One may be right with almost any well chosen pattern in Arabian nets and in muslins, both plain and dotted.

Trays of Japanese Stencils

SOME time ago I noticed an article in HOUSE & GARDEN on the beautiful stencils cut by the Japanese stencil artists. It occurs to me that some of your readers might be interested in knowing of an excellent use to which they may be put. This is to mount them between two pieces of glass having a metal or wooden rim with handles to make a serving tray of the whole. The prettiest trays are those having dark wooden rims that harmonize with the dark-colored materials from which the stencils are cut. One may obtain these trays from any large dealer in decorative household goods, and insert the stencils themselves. Interesting pieces of embroidery and bits of old brocade may be used instead of the stencils to good effect. LAURA PAGE



Why do not more of us emulate the excellent example of German housekeepers and make kitchen receptacles that are beautiful as well as useful?

Save the Window-Sills

IN order to avoid marring some beautifully wide, new window-sills with my house plants, I purchased a clay saucer for each pot, only to find, after a few days' use that the moisture had gone through them also. So, in desperation, I painted the saucers inside and out with some dull brown paint, filling the porous pottery completely. Now I set the pots about without fear of finding ugly circles beneath them. A neighbor tells me that a thick grease put inside the saucers would have a like effect, rendering them impervious. The pots themselves are never to be painted, because the roots need air and drainage, but the saucers are useless unless so treated. L. McC.

Rag Rugs

SO many varieties of attractive rag rugs are to be found in the market to-day that there prevails an impression that cutting and sewing rag strips to be woven into rugs is a waste of time and energy in this progressive age. But I doubt if it is likely that one will find for sale anywhere rag rugs whose colors will stand so well as old-fashioned ones such as I have had in constant use for the past ten years, rugs that now look as fresh as when they were woven, for, being blue and white, I have never permitted them to become too soiled before sending them to the cleaner's. The secret of the old blue's holding its color under the hard wear lies in the fact that I used only old blue calicos and ginghams, and old blue materials of that sort in preparing the rag strips for the weaver. They had been washed over and over and I could count on their not fading more. Old durable colors that have had the same test, such as old-fashioned Turkey red cottons, old woolens, like that found in red, blue and gray flannel shirts, could be used to great advantage as well by cutting the strips of such materials somewhat narrower. But

no colors are better than the blues. Any old white cotton materials may be used and the only expense one is put to is the weaving. One inch is a good width for muslin rags, keeping the strips so they will twist to a uniformly sized thread. The cost of weaving rag rugs per yard varies slightly in different sections of the country, but it is very little anywhere. Always insist on white warp being used by the weaver. Various effects may be obtained such as twisting strips of blue and white or other colors and white together for the "thread." LAURA PAGE

Preserving Insect Screens

WHEN screens begin to rust, spread over the wires as well as the frames a good varnish, well thinned with turpentine, using as wide a brush as possible. They will not only be preserved for much longer usefulness, but will be greatly improved in appearance. Brush the wires thoroughly before applying, because they hold a great deal of dust.

L. McC.

A Buff Bathroom

IT was a pleasant surprise upon going into a friend's bathroom one cold winter day, to find, instead of the inevitable and chilly blue or green, a cosy room in buff and cream. The trim was a warm cream, and the tiled paper a delicate buff. The floor was covered with brown linoleum, over which was spread rag rugs of shaded tans and browns with a thread of red in borders. The unbleached towels had red borders, and curtains of ecru scrim with cross-stitch in red hung at the windows. With the snowy porcelain, a generous mirror, and one or two prints in dull black moldings, the effect was most attractive. ALICE M. ASHTON

Cork for Pillow Filling

FROM a grocer we obtained a quantity of the ground-cork in which grapes are packed, for a few cents. With it we filled pillows for the porch and hammock. They are light and comfortable, and are not injured by storm. At night these pillows are simply placed in a protected portion of the porch, as there is no danger of their drawing dampness as so many fillings do. A. M. A.



The walls of this simple Colonial bedroom are a dull grayish blue

A Successfully Furnished Bedroom

THERE are those of us who deem ourselves fortunate if we can—by inheritance—lay claim to even a few of the beautiful old belongings of our ancestors, and add to them via the collector's route; but when one comes into possession of cherished heirlooms, enough and to spare, then arrangement and grouping must naturally become a loving task, made the more delightful by romantic speculation, and hallowed by the familiar tales of departed possessors.

Most of the furniture of the room herewith depicted, was brought originally from the family homestead in an old village in New York state, which ceased to exist sixty years ago, and its present owner is the fifth in direct descent to enjoy them.



The solid old four-poster is strung, as of old, with ropes to support the mattress

To lovers of things Colonial the unusual old mahogany four-poster claims attention by reason of its simplicity and massiveness, and is strung, as in the days of its pristine glory, with cord ropes. The walls of dull grayish blue, always so charming a setting for old mahogany, neighbor delightfully with ivory ceilings and hangings of cream-colored chintz, patterned with great bouquets in harmonious pinks and greens. The old curtain fastenings in ormulu and gilt are in a design of passion flowers, as are also the cornices, and they are in an almost perfect state of preservation.

The charm of this apartment lies chiefly in the blending of colors, which can only be pictured in the imagination, nor do the photographs show the large carved bureau with swinging glass. The goose-neck rocker is covered in chintz of a pattern to harmonize with the hangings, as is also the old davenport, the owner by the way, having in her possession the receipt signed at the time of the original purchase. Near the old astral lamp, which stands upon a small candle-table, is grouped some old Spanish pottery and brasses, and noticeable also is the old rare Italian puzzle cup, and some interesting daguerreotypes. The glass sconce was picked up at a junk shop for ten cents and is a particularly good one.

KATE E. BUCKHAM

What to Do with Storm Sash and Blinds

LIKE many a householder I had always stored my outside sash and also the blinds in the cellar when they were not needed outside. But this I have found to be objectionable because they will soon become covered with dust and ashes. Place them in the attic instead. It will astonish the average person to find out how clean they will keep there. If you do not wish to take the blinds down, you may tie them back so that they will not rattle in the high winter winds. Some people think it spoils the appearance of a house to take down the blinds when the outside sash are put up. If you leave them up it makes less labor also, and the cost of labor is very high these days. Putting the sash in the attic will also save money, for it is expensive to have them cleaned when they are covered with dirt.

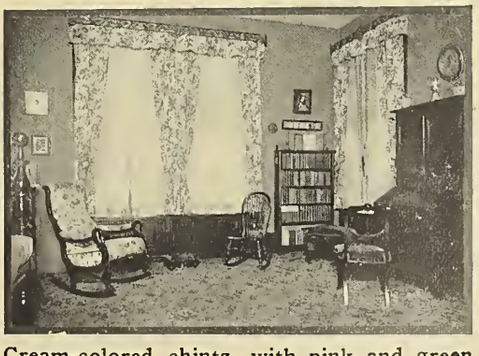
C. K. F.

How to Renovate a Gilt Frame

IT is not a difficult matter to restore to their original freshness and beauty some of your gilt picture or mirror frames that have suffered from the effects of time and, particularly, of gases.

First remove all the dust from the frame, using a soft brush, sponging it afterwards with a solution of gin weakened with water. Remove the moisture with a soft silk handkerchief or a very soft dry sponge. Hot spirits of wine or turpentine, applied warm, will serve in place of the gin, but do not wipe the surplus off, as with the gin. The brightened gilding may then be shellacked to protect it from tarnishing. Or, in place of the shellac, rub on a mixture of one part linseed oil and two parts turpentine, wiping the frame dry.

Try this treatment on some of the tarnished frames around old paintings or on antique mirror frames. M. H. M.



Cream-colored chintz, with pink and green bouquets, is used for the hangings and upholstery

Garden Suggestions and Queries



Edited By Gardner Teall

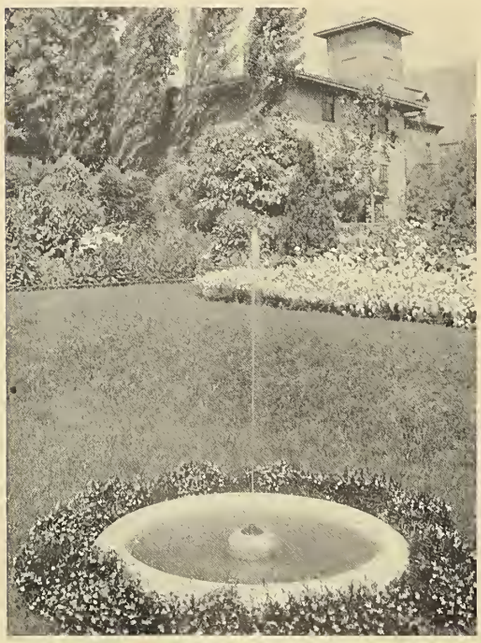
The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired, please enclose a self-addresed stamped envelope.

September's Garden Work

THIS is the time to establish new beds, which may be filled with the thinnings from the hardy perennials. Do not, however, move hardy Chrysanthemums, Anemone Japonica, Yuccas, late Tritomas, Magnolias or Altheas; these are best moved in April. The young plants of Hollyhocks, Foxglove, hardy Gaillardia, Sweet William and Clove Pinks, if not transplanted by September 20th, should be left undisturbed until spring.

Bear in mind the fact that if you have a cool storage place for them, potatoes, generally speaking, are better out of the ground this month.

If you make a new lawn this month remember that walks, roadways, paths and beds borders should be edged with turf to protect the young grass when it comes up.



A small cement fountain basin is easily within the reach of those who have a little more than a 50 x 100 ft. lot

Box-grown perennials should be transplanted to the garden by the middle of the month so they may take hold in their new soil before frost sets in. Mulch them later with a straw or manurial covering. This will prevent sudden weather changes from injuring them.

Gravel and other garden paths set in this month will have a chance to become well trodden before the frosts come.

Evergreens may still be set out. Their success, however, depends on favorable soil conditions. The earth must not be too dry, nor the weather scorching.

It is not too late to sow lettuce for a final garden crop in northerly localities.

Do not forget that now is the time of Nature's seedage. Therefore look to it that all weeds are pulled up before their seed-pods burst and scatter the noxious seeds which will germinate and produce intruders in your garden and throughout your lawn. Neglect to do this will make you rue your carelessness. Likewise see that all the weedy brush along walls and fences is cut away so that it will not lie on the ground and thus smother the grass, producing bare spots on the edges of the lawn.

Tree Toads

A GREAT deal has been said about the garden toad, and we are also making a plea for the tree toad. The tree toad, by the way, is not a tree toad at all, but a frog, and it is one of the gardener's best friends, as it captures the beetle, bug and caterpillar, thus saving the apple trees, cherry trees and vines from insect pests.

Aster Fungus

I PLANTED a bed of Asters and they came up beautifully, but they have been attacked by Fungus and I do not know what remedy to use. Will you kindly advise me?

E. G.

Undoubtedly there seems to be no help for plants attacked by Fungus. The moment you discover that Fungus strikes the plants, the thing to do is to pull it out. As a disease it permeates all of the plant. As a preventative try spraying the plants with salt water. A recipe for spray recommended is a double handful of sulphur gradually mixed into a paste with water. This paste will make three gallons of liquid. It should be boiling when the sulphur paste is mixed into it. Dissolve two large tablespoonfuls of soft soap and add to the mixture when the liquid is hot. The best time for spraying is early in the afternoon. The plants should be sprayed at the base more particularly.

A Shade-loving Lily

THE lovely Autumn Lily (*Lilium speciosum* var. *rubrum*) thrives best in a location that is partially shaded. When it is grown in the full sun it should be protected by a mulch. These lilies are well suited to planting among Ferns.



The Autumn Lily (*L. speciosum var. rubrum*) is one of the most effective as well as one of the easiest to grow. Plant bulbs now



There is not a lovelier sight in the garden than a bank of pink Phlox against a grey wall. Plan for one next season.

Growing Watercress at Home

WE have a stream running through our country place where we spend a great deal of our time in winter as well as in summer. We thought we would like to plant Watercress in it, so thought you could give us some idea as to how to go about it. D. G. S.

Any large seedsman can supply you with Watercress seed. Take a handful of this seed and scatter it along the margins of the water course in moist spots or pools of shallow water. Another way is to get some branches of the plants, which must be freshly cut, and scatter in shallow places, fastening them in the moist soil or in the shallow bottom of a pool or ditch. Sandy soil is the best for cress planting and this is always to be found in the bed of streams. As Watercress is a hardy perennial, it will spread very rapidly, and if the stream flows constantly through the winter and covers the plants there will be no trouble in its getting on from season to season.

Interesting Plant Sticks

GERMAN gardeners are always careful to make their gardens interesting as well as merely beautiful. They are not content with mere strips of bamboo for plant sticks, but here and there through their gardens place quaint little sticks for Pinks and other flowers to be tied to for support. These plant sticks, here pictured, have little flat painted silhouetted birds, houses, animals and figures cut out to decorate their tops. They are especially attractive when used indoors with potted plants, and, with a little ingenuity and a pot of paint there is no reason anyone should not make their.

Planning Garden Color

WHEN you are looking around your garden this fall preparatory to bettering it next year by a retrospect of this year's appearance, bear in mind the value of color schemes, which perhaps you did not take into account this season. One of HOUSE & GARDEN's readers tells us of a bit of gray cement wall in his garden, against which he planted a mass of pink Phlox which blossomed forth to delight the eyes of everyone who looked upon it. Indeed gray and pink is one of the loveliest garden color combinations to plan for, and where so much gray concrete and gray plaster is being used in constructing walls and outbuildings, you could not choose a happier color than that of pink flowers and soft greens to harmonize with it.



These are some of the patterns of plant sticks which the ingenious artists of Germany have devised for gardens

Asparagus Beds

LAST spring I planted several varieties of three-year-old Asparagus. Its growth was anything but a success, plants coming up in a very strange meagre manner. I cannot imagine what the trouble could have been, as the bed was properly made, and the soil was ordinarily good. Can you suggest any possible reason for failure of this bed? I do not find any grub worms. N. R. V.

It is very probable that in lifting the Asparagus roots there was some carelessness in their handling. Three-year-old roots have to be transplanted with the greatest care and do not permit of any delay that would cause them to dry up. Generally speaking, you will find that three-year-old crowns are seldom a success. Replant your bed with one-year-old roots next spring.

Making Garden Paths

WE have a lot of broken bricks, stone and other material in a rubbish heap near our place, and I am writing to ask you if it could not be utilized in any way in making garden paths. L. M. S.

You may utilize this material to a depth of four inches as a base for garden paths, over which two inches of coarse gravel, well mixed should be pressed. On top of that spread fine gravel to a thickness of one inch. This should be carefully raked and well rolled, giving you a hard, dry, clean walk.

During September it will be well to think of the plants you will be wanting for the house in winter time. If you have a greenhouse this is the season to secure without delay: Primulas, Cyclamens, Salvias, Solanums and Pelargoniums.

Watch your Magnolias during the dry weather, especially if it is their first season. Keep them well watered and place a mulch of leaves or straw around them to keep the sun from drawing the moisture out of the soil around the tree stems.

Flowers for Evening Decoration

WHEN selecting flowers for the dinner table or for other decorative uses under the conditions of artificial light, bear in mind the fact that all yellow and blue flowers appear much paler and rather "dead" by artificial light, while white flowers, and the brilliant hued flowers stand out with more "snap." On the other hand, the soft green foliage appears to greater advantage under artificial light than does the very dark green foliage, though bright greens show up far better under these conditions.



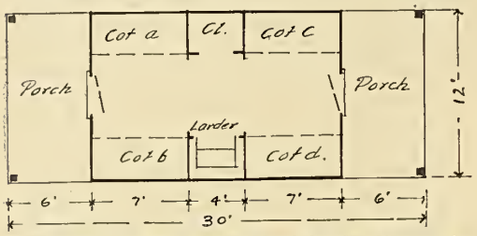
Did you plant Nicotiana this year? If not look around and see where you will wish to have it next season

An Inexpensive Camp Built on the Unit Plan

BY CARLTON STRONG, ARCHITECT

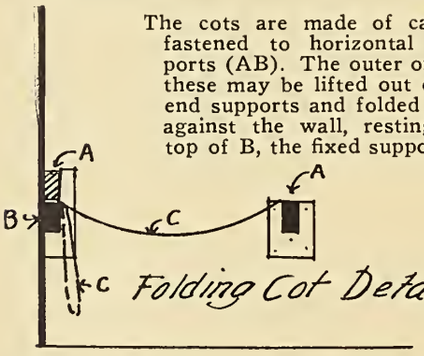
Illustrations by the Author

THERE are very many people who seem to be interested in schemes for providing inexpensive and comfortable means of camping in places that are occupied only a short time each year, whether for winter or summer. The suggestion



The sides of the closet and larder form the supporting ends for the four cot-beds

here made was devised for some friends nearly twenty years ago and has, from time to time since then, proven useful to others. It is shown in the accompanying illustrations and consists in the adoption of a type of plank-framed structure that



The cots are made of canvas fastened to horizontal supports (AB). The outer one of these may be lifted out of its end supports and folded back against the wall, resting on top of B, the fixed support

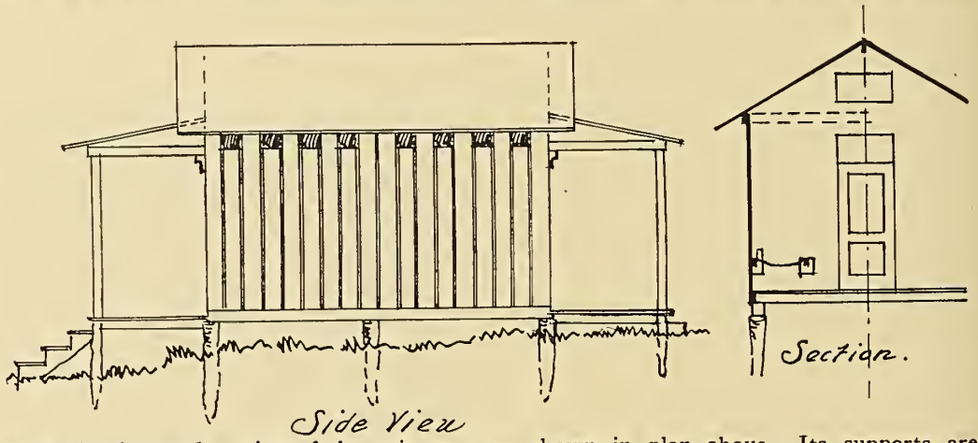
may be built anywhere by anyone having a little knowledge of carpentry work.

The doors and windows may be shipped from the nearest town, ready for erection, or canvas substitutes may be used for them. The roofs may be covered with ready roofing or, if a canvas "fly" is used over them the roof boards alone will suffice. The position of doors and windows assures ventilation at both ends, even when one of the top windows is attacked by a storm. In addition to these openings, more air may be had by cutting the framing boards short on the sides in the manner shown. When this is done, the openings thus formed may be covered with canvas flaps, controlled from within, in case of storm.

The sleeping cots are arranged to fold back out of the way when not in use, so that the whole of the floor space may be utilized in the daytime. The two side closets support the ends of the cots and provide roomy places for food and clothing.

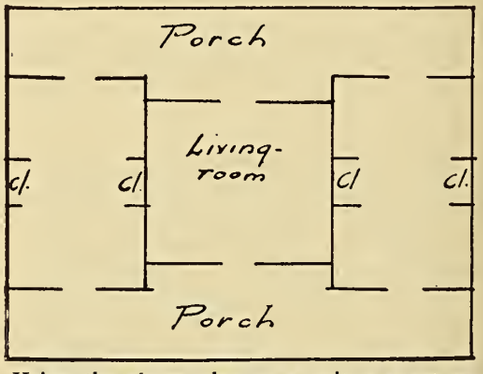
A family party can be accommodated by using a division curtain between the closets at night. The cooking may be done on the sheltered end of the least exposed porch and, in case of wind sufficient to affect the use of an oil stove, it may be protected with a wind screen fitted up to meet the requirements.

The small diagram in the right-hand lower corner of this page shows the same form of bungalow arranged on each side of a common living-room, in this case 14 x 16 ft. in size, for the accommodation of a larger party. When formed into five



The side view and section of the unit camp as shown in plan above. Its supports are locust posts well planted in the ground. Ventilation is secured through the windows above the end doors and also, if desired, by openings at the top of alternate boards

rooms of more serious construction, this arrangement is excellent for summer dwellings of almost any description, since every room or unit of space has two exposed sides for ventilation. When provided with a staircase, five rooms and an interior bath may be added on the second floor. The sub-division of the floor space and the uses to which each unit of space may be put admits of considerable variation. In a house having one wing arranged like the first suggestion the unexpected guest may be more easily provided for. The ideas here suggested have been tried out in many ways and the buildings based on them have never failed to please the persons for whom they were erected.



Using the above plan as a unit, a great variety of larger buildings may be worked out. In this case two of the units are used flanking a living-room 14 x 16 feet in size

Improvised Cupboards for Summer Homes.

DURING our period of renting houses we never found fly-proof cupboards for summer use. Every housewife now understands what a menace flies are to the health of her family; at the same time, the housekeeper of average circumstances seldom has room in refrigerator or ice-box for all the supplies that require protection. Many fresh materials and left-overs will not keep well if shut into a close cupboard or covered closely in a dish, yet if left uncovered in even a darkened room they invariably prove attractive to household pests. Because of the trouble of moving it, we did not like to have a wire cupboard made, so one day in desperation I took a soap-box and constructed a frame, using one side of the box as the bottom shelf and the other as a higher one, fitted the door frame with leather hinges cut from an old shoe-top, and covered it all with a double thickness of mosquito netting. This proved so satisfactory that I made another, one to be placed by the cool pantry window and the other in the cellar. The netting usually lasted at least one summer, and cost only a few cents to replace when it did wear out. When we moved we felt no compunction at leaving them behind. These cupboards often enabled me to reduce my ice bill considerably.

ALICE M. ASHTON

Lest We Forget!

MEETING an officer of the **Hartford Fire Insurance Company,** a prominent business man said, "Your advertisements are excellent. A man *ought* to know about the company in which he is insured." The officer replied, "Do you know about yours?" "No," said the business man, "not yet. I always mean to when I read your advertisements, but other things come up and I forget. Why don't you put a coupon at the bottom of the advertisement, which I can fill in while I am in the notion, and send to my agent to insure me in the **Hartford,** and that will settle the matter?" "Excellent idea," said the officer of the **Hartford.**

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Heating and Managing a Small Greenhouse

(*Continued from page* 163)

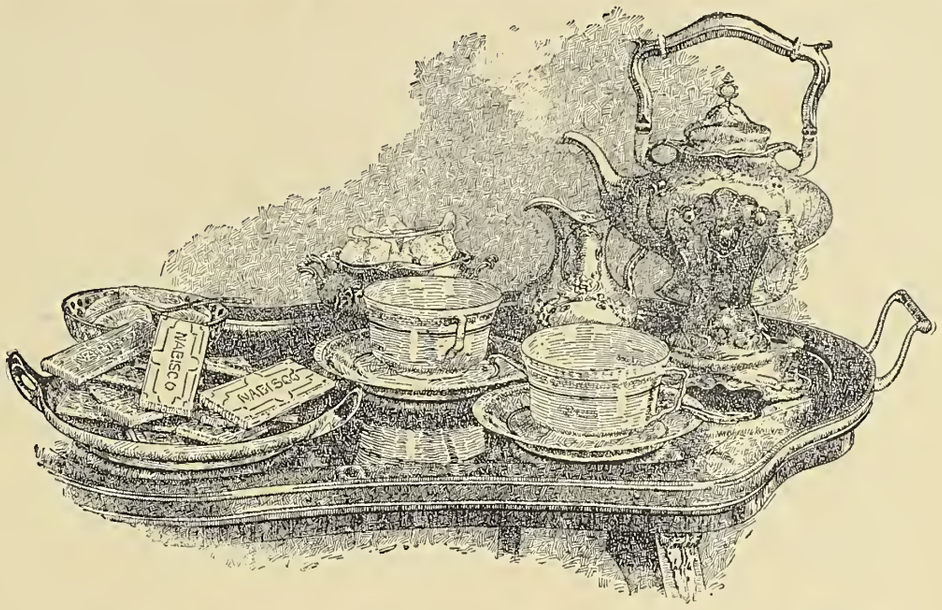
convenient place. For very small pots, run it through a half-inch sieve. For the larger sizes, three inches and up, this will not be necessary—just be sure the ingredients are well mixed.

Proper temperature is more likely to be the beginner's stumbling block than any other one thing. Different plants, of course, require different treatment in this respect; and just as your corn and beans will not come up if planted too early in the spring, or carrot or pansy seed in the heat of July, so the temperature in which a coleus will thrive would be fatal to the success of verbenas or lettuce under glass. As suggested in the preceding article on construction, it will often pay, where a variety of things are to be grown in the small greenhouse, to have a glass partition separating it into two sections, one of which may be kept, either by additional piping or less ventilation, several degrees warmer than the other. So, while a general collection of many plants can be grown successfully in the same temperature, it is foolish to try everything. Only actual experiment can show the operator just what he can and cannot do with his small house. Even where no glass partition is used, there will probably be some variation in temperature in different parts of the house, and this condition may be turned to advantage. The beginner, however, is more likely to keep his house too hot than too cool. He may seem at first to be getting a fine quick growth, and then wonders why things begin to be lanky, and yellow, forgetting that his plants can get no air to breathe, except what he is careful enough to give them. For the majority of those plants which the beginner is likely to try—Geraniums, Petunias, Begonias, Fuchsias, Abutilon, Heliotrope, Ferns, etc., a night temperature of 45 to 55 degrees, with 10 to 20 degrees higher during the day, will keep them in good growing condition during the winter, providing they are neglected in no other respect. So long as they are not chilled, they cannot have too much fresh air during sunny days. Make it your aim to keep the temperature as *steady* as possible—the damage done to plants is as often the result of sudden *changes* in temperature as of too high or too low a temperature.

If it is easy to overdo in the matter of temperature, it is even more so in watering. A soil such as described above, when watered, will absorb the water rapidly, and leave none of it standing upon the surface of the pots after a few moments. Practice and practice only, can teach just when the soil has been sufficiently "saturated." It should be watered until wet clear through, but never until it becomes "muddy." And when watered it should not be watered again until "dry"—not baked and hard, but a condition indicated by a whitening of the surface, and the rapidity with which it will again

soak up water, a condition hard to describe exactly, but at once recognizable after a little practice. During the dull winter months, it will be sufficient for most plants in the greenhouse to receive water twice a week, or even less often, but on the coming of warm spring days, more frequently, until care is needed daily. There are some old fogy ideas about soft and tepid water, which may help confuse the beginner. They accomplish nothing more. Recent experiments, made by one of the state experiment stations, have confirmed the experience of practical florists, that the temperature of water used, even to ice water, has almost absolutely no effect—the reason being that the water applied changes to the temperature of the soil almost before it can reach the roots of the plant at all. And hard and soft, spring and cistern water, have likewise been used without difference in results. The main thing is to attend to your watering regularly, never letting the plants get "dried out" or baked.

Not the least important of the "arts" which the worker under glass has to acquire is that of "potting." From the time the cuttings in the sand bench are rooted, until the plants are ready to go outdoors in the spring, they have to be potted and repotted. The operation is a very simple one when once acquired. To begin with the cutting: Take a two-inch pot (a few of the Geranium cuttings may require a 2½-inch pot), fill it level with the sifted soil, and with the forefinger make a hole large enough to receive the roots of the cutting and half its length, without bending the roots up. With the thumbs press down the dirt firmly on either side of the cutting, and give the pot a clean short rap, either with the hand or by striking its bottom against the bench (which should be about waist high) to firm and level the earth in it. With a little practice this operation becomes a very easy and quick one. Place the pots side by side and give a thorough watering. Keep in a shaded place, or shade with newspapers, for four or six days, and as soon as growth begins, move the pots apart, to allow the free circulation of air before the plants crowd. The time for repotting in a larger size pot is shown by the condition of the roots; they should have formed a network about the side of the pot, but not have remained there long enough to become tough or hard. They should still be white "working" roots. To repot, remove the ball of earth from the old pot, by inverting, striking the rim of the pot against the edge of the bench (a light tap should be sufficient), taking care to have the index and middle finger on either side of the plant stem, to hold it readily. Put in the bottom of the new pot sufficient earth to bring the top of the ball of roots, when placed upon it, a little below the rim of the pot. Hold this ball firmly in the center of the new pot, and fill in the space about it with fresh earth, packing it in firmly, using either the fingers or a bit of wood of convenient size. As a



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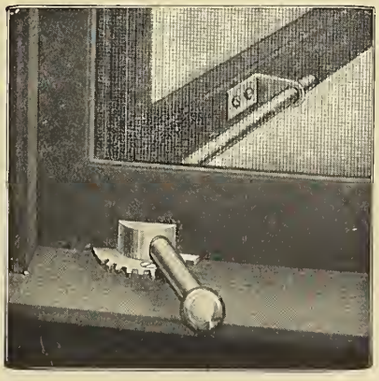
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usual thing it is best when shifting to use a pot only one size larger. For pots above four inches in diameter, provide drainage by "crooking." This is accomplished by putting irregular shaped bits of stone, charcoal, cinders or pieces of broken pots in the bottom, being careful not to cover or plug up the hole.

If the pots are placed directly on the bottom of the bench—board, slate, tile or whatever it is — they will dry out so quickly that it is next to impossible to keep them properly watered. To overcome this difficulty, an inch or two of sand, or two or three inches of earth, is placed on the benches. When placing the pots upon this covering, work them down into it, just a little, instead of setting them loosely on top of it.

There are several insect pests which are likely to prove quite troublesome if given a start and the proper conditions in which to develop—crowded plants, too much heat, lack of ventilation, too little moisture. Prevention is the best cure. Burn tobacco stems or tobacco dust, used according to directions every week (or oftener if required), and see that no "bugs" appear. One or two of the strongest brands of tobacco dust for sprinkling are also used successfully applied directly to the insects *on* the plants, but my experience with most of these has proved them next to worthless.

It is not nearly so interesting to read about the various greenhouse operations as it is to *do them*. It is work of an entrancing nature, and no one who has never taken a little slip of some new or rare plant and nursed it through the "cutting" stage, and watched its growth till the first bud opened, can have an idea of the pleasure to be had. In a subsequent article I shall attempt to explain just how to handle some of the most satisfactory flowers and bulbs, but the inexperienced owner of a small greenhouse who wishes to make rapid progress should *practice* with every plant and seed that comes his, or her, way, until all the ordinary operations have become as easy as falling off a street-car with him. Mistakes will be made, and disappointments occur, of course, but only through these can skill and efficiency be obtained.

The City House and What Can be Done With it

(*Continued from page* 155)

accessory it has grown to be a custom, and when the fireplace was abandoned because steam and hot water and hot air removed it from the class of necessity to that of luxury, the mantelpiece stayed! Nice stuccoed pieces of woodwork, the space below them was filled, first with gas logs, then with gas logs cut in half and pasted against brass (because less expensive), then to the iron cover formerly coming with gas logs, and now merely hiding brick, and finally to a plain filling of "ornamental" tiling, than which there



A Word of Advice to the Home Maker from an Expert House Decorator

Under this heading will appear a series of letters containing advice on the interior finish, decoration and furnishing of the Modern Home. These will be found full of helpful and practical suggestions.

Any questions pertaining to the above, addressed to Margaret Greenleaf, consulting Decorator for Murphy Varnish Company, will receive prompt attention.

LETTER No. 1

The Interior of a House of Craftsman Suggestion

Here the standing woodwork may be of ash, chestnut or yellow pine treated without filler with some one of the penetrating oil stains made by Murphy Varnish Company. These come in beautiful shades of light and dark brown, silver and dark gray or dull soft green, and when finished with Nogloss Varnish the effect is very like the natural wood affected by time or exposure. The floors should be stained medium brown and treated with Murphy Varnish Company Transparent Floor Varnish which is the most durable and reliable floor finish on the market. If a semi-gloss surface like wax is desired, the last coat may be rubbed with pumice and water. Such a floor does not spot with water nor require renewal or polishing. The finish is easy to apply and care for.

Where adjoining rooms open well together the stains chosen for the standing woodwork should be of harmonious tones and all floors should be stained and finished alike.

Write for sample panels showing these finishes, and if you decide (as you will on seeing them) to become a customer of the Company, you are entitled to the full service of the Department of Decoration, which includes suggestions and samples of wall covering and drapery materials, cuts of fixtures, furniture and rugs. Send in your plans today.

Address Department of Decoration

Murphy Varnish Company
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Stanley's Ball-Bearing Hinges

Nothing equals them for hanging doors either in

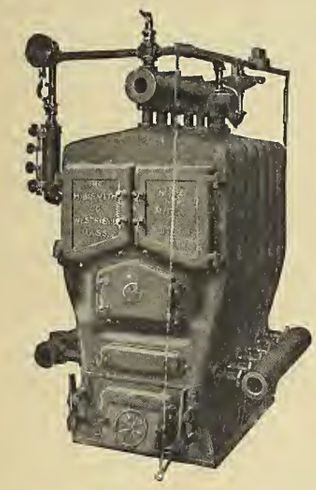
Big Public Buildings or Private Dwellings

Two will frequently take the place of three ordinary hinges, and their action is noiseless and perfect. ¶Made in Wrought Bronze and Steel.

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No. 24 Mills Water Tube Steam Boiler

THIS make of boiler is endorsed by leading heating engineers as the refinement of boiler making.

A trial will demonstrate its economy.

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BROWN BROS., Architects, 917 Security Bank Bldg., Cedar Rapids, Iowa

may be greater ugliness, only I don't know about them!

"No tiling? Well, what are you going to put under the mantel in parlor and dining-room?"

The builder imagined he had me.

"I'm going to put a bookcase under the mantel in your 'parlor,'" I said, "and in the dining-room I'm going to put another fireplace."

"But yon can't put a bookcase in the parlor," he said. "Nobody does that. Those shelved mantels only come for dining-rooms, and they use 'em for china closets."

Just the same, I have my bookcase, and if you don't agree that I did wisely, when looking at these comparison pictures, you are at perfect liberty to do as you please.

The stairs were a problem. Stairs ought to be spacious and sweeping, and with flowing lines. But with a twenty-foot lot, and a short-coupled house, on account of light, you can't have them that way. So we twisted them into a sort of bastard Queen Anne, and paneled the side, made a closet under them for coats, put a bookcase on the landing which we continued down one side, made a place on them for the 'phone, put a "window-seat" at the bottom of the stairs, and let it go at that, and everyone likes it, and it is most amazing comfortable to live with. And here again I had a tussle with the builder, as to the finish of the oak woodwork. He insisted on a dark filler, I, that one without color be used. I didn't want to live with dark wood. So I have a natural wood finish, under varnish, and think it infinitely more attractive, because more real, and because light and dry, than artificially darkened wood.

Porch? Oh, yes, three of them. City builders "knock" the wooden porch, saying that it costs money to paint, is not as durable as stone steps, and makes a bay-window impossible, all of which is very true. But, if you must get along with a twenty-foot by twenty-five foot "lawn" (heaven please bless again), there is no reason why you shouldn't have a place to sit and look at it, and wish it were bigger, and watch the automobiles go by. And so the porch was added, as big as iron-clad building regulations would allow. And I submit it to you—which looks more comfortable, the house with the white pillars and porch, or the more pretentious brick house with the stone steps, next to it?

Back porches were double-decked, top and bottom, and the top opens out of the fourth bedroom — in my *menage* a playroom for a small boy—and a mighty comfortable place for summer evenings at that. Double windows and door make it perfectly comfortable in winter, this north room, in spite of the pessimistic predictions of the heating man that "You'll never heat this north room nohow, if you put in another window." Just the same, I have another window, not called for in the plans, and a windowed door, and it's

Paint this fall!



MANY house-owners put off badly needed painting last spring because of the rainy weather in April and May. If you have done so, paint this fall. It was wise not to paint in the wet weather but don't put it off longer.

Fall is an excellent painting season.

The atmosphere is clear and bright and free from moisture. Insects are not prevalent. Surfaces are dry—in short, every condition favorable to good painting is found in the fall.

When you paint, specify

"Dutch Boy Painter" White Lead

and have the painter mix it fresh with pure linseed oil at the time of painting. Then the *right* paint is assured—paint which penetrates the surface and dries with a tough, elastic, durable film.

We have prepared our "Dutch Boy Paint Adviser No. 91" for property owners who want authoritative help on painting. Free to all who write for it.

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FIND out about tiles before you begin to build. Tiles are the logical treatment for porches, vestibules, bathrooms, fireplaces and kitchens, because they are sanitary, durable and artistic. They cost less than you think. Get an estimate before you decide.

These four books are free to home owners, present or prospective: "Tiles on the Porch Floor," "Tiles for the Kitchen and Laundry," "Tiles for Fireplaces," "Tile for the Bathroom."

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UNDERGROUND GARBAGE RECEIVER

Ever wished for a Garbage Can in which garbage cannot stink in summer? A can in which flies cannot breed and spread typhoid germs? A can having a cover which every time closes tight automatically—and cannot be opened by prowling dogs and cats? A can which, being out of sight, does not disfigure the backyard? The Stephenson *Underground* Garbage Receiver has all these advantages



I also make Underground Earth Closets for camps and for Dwellings without Sewerage and Portable Metal houses for same.

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The original solid braided cord and
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THE FIREPLACE

is the feature around which the family life centers. Let it be honest, genuine and built for burning logs.

¶ Send for our "Hints on Fireplace Construction," containing reliable rules for the proportioning of fireplaces and flues, and catalogue of our fireplace Throats and Dampers, Iron Coal Windows, Etc.

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should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

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light and cheery, with sunlight part of the day anyway!

As for the little money to be spent in the beginning to save dollars in the end, see to it that all the ground beneath cement work is tamped, and tamped hard, and fight 'till you get paint between all porch boards used for flooring, otherwise your walks will sink and create lakes and your boards rot before their time. It is the wisdom of experience I am giving you.

"Well, I'll give you what you want, but this is going to be a crazy house. Whoever heard of a bookcase built into a dining-room?"

Thus the builder.

"You haven't got several thousand books to put away," I retorted. "What do you expect me to do with them? Throw them away?"

Of course I planned bookcases on either side of the fireplace, and an ingle-nook, and the bookcases over the stair, and the little one in the front room—I can't call it a parlor, for that means gold chairs and stiffness to me—but there were still books which wouldn't be ignored. So there was a big case built, six feet high and fourteen feet long, the whole width of the dining-room, and I have sat to many a meal with worse company than those old favorite bindings staring me in the face, nor have we missed the room they occupy at any time.

And when it was all done, and I counted what I had done—a porch, group windows, extra windows, two fireplaces, mantels with good lines, five built-in book cases, a window-seat, a 'phone seat, an ingle-nook, an attic, a workroom built into the attic, double windows for the hard-to-heat room, the coal-bin where I wanted it, an ash dump, metal weather strips, covered pipes, and, of course, the particular kind and character of lighting fixtures which I most preferred, brushed brass in some places, wrought iron in others, I found that while I had a city house with all the objections which a twenty by sixty-five foot house must have when built on a twenty by one-hundred-and-fifty-foot lot, I had still managed to make my house distinctly a home, had incorporated into it many of the things which make a country house worth while, had paid but a very few hundred dollars more than my neighbor, who took his house as it was planned, and had one for which, before it was half built, I was offered seven hundred more than I had agreed to pay for it. What I did, anyone can do; it requires only a little thought and time, and for those of us for whom the country home is not a possibility, that little thought and time pays huge dividends in comfort and satisfaction as time flies by.

The Best Paint

UGLY cracks and crevices in painted surfaces spoil the artistic possibilities of any room or any article in the room. When painting be sure to select a

paint which has sufficient elasticity to expand and contract with the surface painted, which will feel the effects of atmospheric changes. *Pure* linseed oil and *pure* white lead have the proper qualities. Poor paint is worse than none.

Is There any Merit in Bedding Plants?

(*Continued from page* 153)

Begonias ("Bedding" or Fibrous-rooted: Wonderful bloomers; beautifully blending colors of pink, white and red. Should be much more universally used for masses. Stands sun well.

Begonias (tuberous): One of our most beautiful plants. Require partial shade and plenty of moisture. Should be planted in an accessible spot, where they can be admired at close range. Fine for individual plants.

Caladium: Fine for luxuriant tropical effect, either bordering shrubbery, or as single plants on lawn, etc.

Ricinus (Castor Oil): Most easily grown; beautiful plants; fine for backgrounds and screens.

Celosia: Graceful, and good for soft-colored masses. Desirable hedge where a line of division is not permanently wanted.

Canna: Good background, and distant masses. Newer sorts are tremendously improved in flower, making fine single plants.

Centaurea (Dusty Miller): Good inconspicuous borders.

Cobea: Vine; good for quick growth on walls, fences, stumps, etc. Mass effects of foliage; borders for flowering plants, and beautiful single specimens.

Cuphea: Very bright, and excellent for edgings of beds, or dwarf lines of division.

Foxglove: Good in back beds to break monotony of level lines.

Geranium: Unsurpassed for masses, and for single plants. Foliage varieties for borders and edges, and *should* be used to some extent in masses. Ivy-leaved is the most decorative plant extant for draping down over rocks, walls, etc.

Gladioli: Beautiful for cut spikes; in mass, or in lots of four to a dozen along backgrounds, verandas, walls and particularly shrubbery.

Golden Feather: Compact; light golden leaves good for edges and borders.

Kochia (Burning Bush): Fine for either single plants or large masses of color; also for annual hedges.

Lobelia: Good foreground masses, and informal edges and borders.

Myosotis: More graceful than the above, and equally useful.

Pansy: Best used for isolated beds, borders, steps, etc. Valuable for bright colors in early spring. Should be put in accessible spots.

Petunia: Wonderful bloomers; good for



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If there were only one telephone in the world it would be exhibited in a glass case as a curiosity.

Even in its simplest form telephone talk requires a second instrument with connecting wires and other accessories.

For real, useful telephone service, there must be a comprehensive system of lines, exchanges, switchboards and auxiliary equipment, with an army of attendants always on duty.

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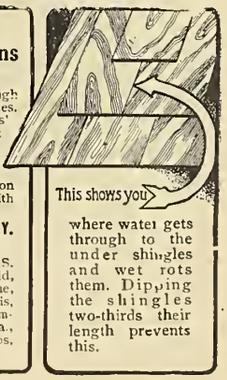
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where water gets through to the under shingles and wet rots them. Dipping the shingles two-thirds their length prevents this.

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Sample Pair, Cotton, 25c., Silk, 50c. Mailed on Receipt of Price.

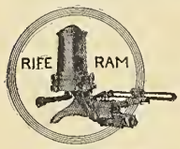
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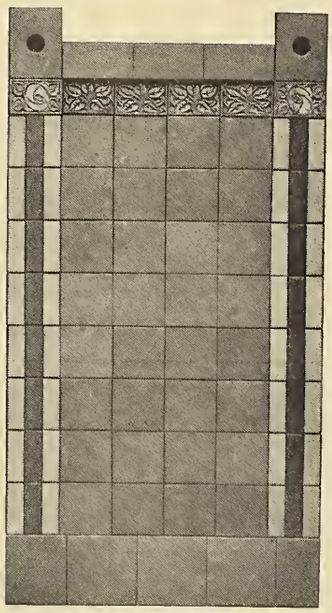


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We have plants for **towns, formal gardens, railroad tanks** and for irrigation.

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The soft matt textures of the Rookwood Glazes offer effects quite unique.

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dense masses, with brilliant coloring, and especially for hiding unsightly spots or objects.

Verbena: Spreading habit; good for brilliant foreground beds.

Vincas: Graceful *pendant* foliage plant for walls or other places a few feet high.

Zinnias: Good for brilliant ground color schemes. Their peculiar shades of color clash with those of many other flowers. Best effects at distance.

Grow Your Own Vegetables

(*Continued from page* 168)

use it next February for your early seeds. If you have no hotbed, fix the frames and get the sashes for one *now*, so it will be ready to hand when the ground is frozen solid and covered with snow next spring. If you have made garden mistakes this year, be planning now to rectify them next—without progress there is no fun in the game. Let next spring find you with your plans all made, your materials all on hand and a fixed resolution to have the best garden you have ever had.

What Peonies to Plant Now

(*Continued from page* 147)

lightfully fragrant.

Following is a list of some of the best sorts that have been introduced up to the present time—irrespective of price. The varieties named cover pretty thoroughly the range of form and color, and should make a Peony enthusiast of any lover of flowers. I give the year of their introduction into general cultivation as an indication of the truth of my contention—that some of the best sorts are among the older varieties:

White, cream, white with blush shadings, etc.—"Festiva Maxima" (1851); "Couronne d'Or" (1873); "Duchesse de Nemours" (1856); "Eugene Verdier" (1864); "Marie Lemoine" (1869); "Alice de Julvecourt" (1857); "Madame de Verneville" (1885); "Avalanche" (1903); "Therese" (1902); "Virgo Maria" (1859).

Pink, Rose, etc., etc.—"Gigantea" (1860); "Monsieur Jules Elie" (1888); Madame Emile Lemoine" (1899); "Madame Geissler" (1856); "Madame Ducel" (1880); "L'Esperance" (unknown); "Madame Forel" (1881); "Modeste Guerin" (1856); "Livingstone" (1879); "Madame Camille Bancel" (1897).

Red—various shades.—"Rubra Superba" (1880); "Felix Crousse" (1881); "Monsieur Martin Cahuzac" (1901); "Delachei" (1856); "Souvenir de la Exposition de Bordeaux" (1899); "Madame Bucquet" (1888); "Monsieur Maréchal de MacMahon" (1888); "Edouard Andre" (1847); "Emperor Nicholas" (1873); "Meissonier" (1886).

Peony culture is so exceedingly simple that this fact alone is an almost sufficient explanation of the flower's wonderful popularity. Someone recently remarked

Enamels



VELVET WHITE ENAMEL
(Egg Shell Finish)

This is a pure white enamel of the very highest quality. It dries with an egg shell gloss, producing a natural rubbed effect without the necessity of rubbing. Is waterproof and not affected by washing or changes in temperature. Can be successfully used on new or old woodwork.

LIST PRICES:
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1 Gallon Cans.....$5.00 each
Quart Cans.....$1.35 each
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Imperial Measure
1 Gallon Cans.....$6.00 each
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For sale by paint dealers everywhere. If not at yours, we will send by prepaid express on receipt of price.

Full Descriptive Price List on Application.

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ASK FOR GREEN LABEL BRAND

Iron Railings, Wire Fences and Entrance Gates of all designs and for all purposes. Correspondence solicited: Catalogs furnished.

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Tennis Court Enclosures, Unclimbable Wire Mesh and Spiral Netting (Chain Link) Fences for Estate Boundaries and Industrial Properties—Lawn Furniture—Stable Fittings.

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Special Stoves for Laundry, Stable, Greenhouse, Etc.
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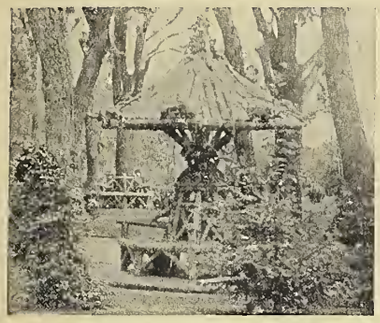
There are many reasons why you should have only **Spear's Heating and Cooking Appliances**—the most modern, efficient, and economical

IN YOUR COUNTRY HOME.

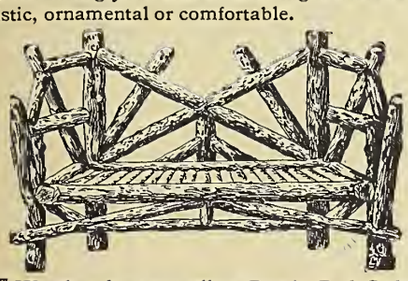
Write to-day for further information and estimates. Hotels and Institutions receive special attention.

James Spear Stove and Heating Co.
1014-16 Market Street - Philadelphia, Pa.

Everything Rustic



¶ Can you realize the beautiful effect a Rustic Umbrella, a Newport Rustic Log Cedar Settee, or a Rustic Pergola would create in the grounds surrounding your home? Nothing is more artistic, ornamental or comfortable.

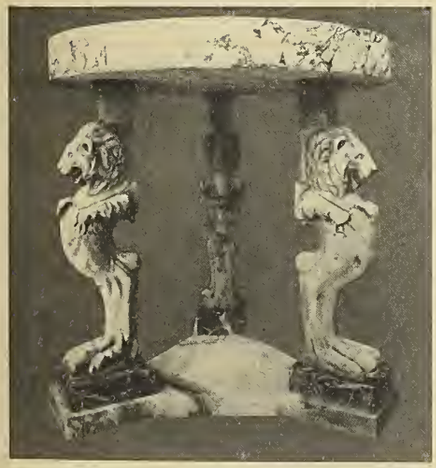


¶ Weather does not affect Rustic Red Cedar furniture, and it will last for years. We will gladly furnish estimates and send new catalogue upon request.

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PROTECT your floors and floor coverings from injury. Also beautify your furniture by using Glass Onward Sliding Furniture and Piano Shoes in place of casters. If your dealer will not supply you. Write us—**Onward Mfg. Co.**
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We are able to execute any order in marble of a patron's special design or our own without competition in price or workmanship.

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7 West 30th Street New York City



OLD FASHIONED FLOWERS
Should be planted now

If you want results next year from your perennials, plant them in the Autumn. Spring planted peonies do not bloom until the following year. Nearly all herbaceous plants do best if they become established before frost.

Many subscribers of this Magazine have not that ever pleasing feature of a country place, the old fashioned border, because they do not know how to secure it themselves or go to the expense of hiring a landscape architect.

Write me and I shall be pleased to tell you and will not consider that you are in any way obligated to me for the information or pester you to death with future correspondence.

An herbaceous border 50 feet long and 4 feet wide, made up of peonies, iris, larkspur, phlox, hardy asters, poppies, Canterbury Bells and as many other different varieties as you want can be planted for $25.00, a larger or smaller one in direct proportion.

Send postal for my new beautiful four colored circular on Fall planting.

Estimates given on the complete execution of landscape plans.

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Nurseries: Ridgefield, N. J.

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is up-to-date in every particular and far excels reed or rattan furniture in its beauty, fine workmanship and durability.

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HOGGSON BROTHERS 7 E. 44th Street New York
DESIGNERS AND BUILDERS
UNDER A SINGLE CONTRACT WITH THE OWNER, LIMITING COST AND PROFIT

MAULE'S SEEDS ONCE GROWN ALWAYS GROWN
Catalogue sent free upon request
WM. HENRY MAULE
1763 Filbert Street - - - - Philadelphia



Illustrating how easily the Imperial Floor is laid.

THE IMPERIAL FLOOR is made of newly discovered mineral composition, which makes it absolutely germ-proof, fire-proof, water-proof, and practically wear-proof. It can be laid over any old or new floor without expensive preparation and presents a smooth, warm, non-slipping surface without cracks or crevices to collect dirt or germs.

The ideal flooring for private houses and public buildings. Our booklet and samples free.

THE IMPERIAL FLOOR CO., Mill & Furnace Streets, Rochester, N. Y.



PEONIES of Quality

Peonies rank among the most beautiful of all hardy perennials. When once planted they remain indefinitely, adding increased blooms each year. Strict attention is given at our nursery in the matter of variety. We do not ship roots of Peonies unless they have already bloomed at our nursery.

12 BEST VARIETIES

	Strong 2-yr.-old roots		Strong 3-yr.-old roots		Strong 5-yr.-old clumps	
	Each	Doz.	Each	Doz.	Each	Doz.
Agida. Dark red; fine full flower	$0 25	$2 50	$0 50	$5 00	$0 75	$7 50
Alba plena. White; good for cut-flowers	25	2 50	50	5 00	75	7 50
Caroline Allain. Blush-white	50	5 00	75	7 50	1 50	15 00
Duke of Wellington. White, yellowish center; very fragrant	50	5 00	75	7 50	1 50	15 00
Festiva maxima. Very large shell-shaped flower, often 6 to 8 inches in diameter, stems 3 to 3½ feet; snow-white, shading to delicate creamy white at base of petals	50	5 00	75	7 50	1 50	15 00
Francis Ortegal. Purplish crimson	30	3 00	50	5 00	1 25	12 00
Hamlet. Red; good flower	25	2 50	50	5 00	75	7 50
Humei Carnea. Clear cherry-pink; large, highly cinnamon-scented flower; very late; excellent for cut-flowers.	30	3 00	50	5 00	1 25	12 00
Lady Leonora Bramwell. Delicate silvery pink, shaded lilac and chamois; three nankeen petals tipped with crimson at the center	50	5 00	75	7 50	1 50	15 00
Mme. Calot. Pinkish white, tinted	50	5 00	75	7 50	1 50	15 00
Rubra triumphans. Rich glowing crimson	30	3 00	50	5 00	1 25	12 00
Edulis superba. Excellent shell-pink	30	3 00	50	5 00	50	5 00

Collection one two-year old root of above 12 varieties for $4.00. Catalogue of *Bulbs for fall planting* mailed on request.

STUMPP & WALTER CO., 50 Barclay St., New York.



Peterson's Perfect Peonies

AGAIN PROVE INVINCIBLE

Winning this year at the big New York and Boston exhibitions ten first prizes out of eleven entries—an unprecedented achievement.

"The Flower Beautiful"

for 1910, a gem of the printer's art, tells you in detail all about this noblest and most beautiful outdoor flower of modern times. Want a copy? It's free..

GEORGE H. PETERSON

Rose and Peony Specialist Box 30, Fair Lawn, N. J.

Purchase Your Peonies from TRUE Peony Specialists

WE GROW PEONIES —NOTHING ELSE

OFFERING ONLY THE CHOICEST AND BEST AND THE MOST DISTINCT OF THE MANY HUNDRED VARIETIES IN CULTIVATION

Our reputation has been built on the quality of our stock.

ART CATALOG READY AUGUST 1st

MOHICAN PEONY GARDENS

Wm. W. Kline, Pro.

Box 25, Sinking Springs, Penn'a

Ellwanger & Barry's Peonies Phloxes Irises

Are Unsurpassed in Variety and Quality

The Best Results are to be Obtained by Planting in September

Illustrated booklet with descriptions and planting directions FREE upon request.

MOUNT HOPE NURSERIES

Rochester, New York

—with perhaps as much truth as humor—that " the rank and file of Peony enthusiasts is largely made up of people who are simply dog-weary of fighting insect pests and plant diseases of various sorts." The Peony is not only free from disease of any serious character, but there is no parasite that troubles it in the slightest degree. This means a lot to a great many people who love flowers, but who have neither the time nor the inclination to sit up nights to watch them; and when it is added that, once planted, all is done, and that the clump will thrive and increase in size from year to year, without care or protection of any sort, something of the value of this great flower may be understood.

Peonies should never be planted in the spring; they resent the slightest interference with their root system at this season of the year. This fact every experienced Peony man will admit—if he is inclined to be frank and fair about it. I have made a great many comparative tests, extending over a period of years, and they have shown me conclusively that Peonies moved in the spring suffer a set-back from which the roots do not completely recover in two or three years. The best time for planting is September and early October, though reasonably successful plantings may be made much later in the fall.

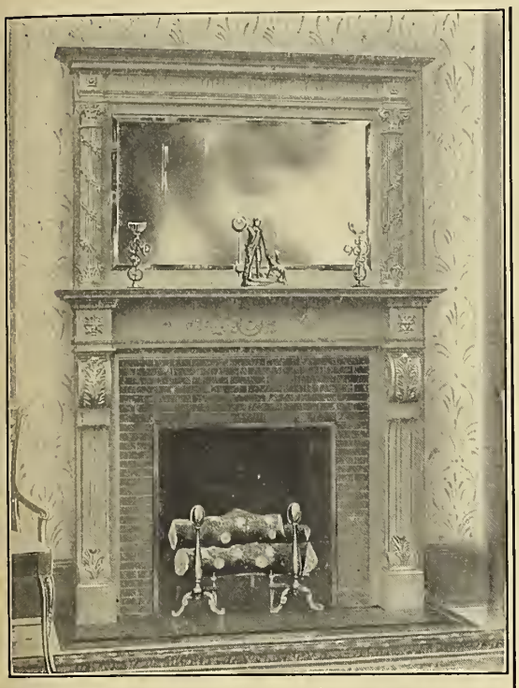
When you receive your roots from a grower you will observe a number of pinkish "eyes" or "buds" protruding near the top of the plant. These are the flowering shoots for the following season's bloom, and as they are very brittle, much care should be observed in planting so as not to injure them in any way. The ground should have been prepared at least two months in advance, a goodly portion of the best manure obtainable having been worked well into the soil. One pound of ground bone to the square yard of surface and incorporated with the soil at the same time as the manure is also advantageous. The roots should be planted not closer than three feet apart each way, and placed so that the "eyes" or "buds" are about three inches below the level of the soil, after which a liberal dressing of manure over the entire surface completes the very simple operation.

There are a few additional things to remember: Never permit any fresh manure to come in direct contact with the roots at planting, as it is likely to induce decay. Keep the clumps free from weeds and grass—if you wish to have the finest fancy blooms. Give the clumps a liberal dressing of manure every fall.

Avoiding Plumbing Troubles

(*Continued from page* 151)

and cheap galvanized steel at twelve, shows that there is a large difference in the price. If you can obtain pure copper it is excellent. But it is being adulterated these days, and one cannot always be sure



For Appearance Sake

each room needs an appropriate mantel. Every dollar spent this way adds greatly to the value of the house, should you ever want to sell it.

WOOD MANTELS

are made in all architectural styles, and in every popular hardwood, as well as in white finish for the Colonial and French Styles. WHERE there is no fireplace, a mantel may be appropriately used with a hot air register. Those who think of building or remodelling should send for a copy of our booklet,

WHY WOOD MANTELS?

containing many illustrations of WOOD MANTELS of all styles and prices, as well as helpful hints to home builders.

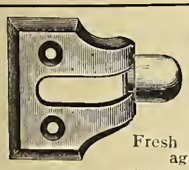
ADDRESS:

Wood Mantel Manufacturers' Association

H. T. BENNETT, Secretary

Room 1225

State Life Building, Indianapolis, Ind.





IVES WINDOW VENTILATING LOCK

Fresh air and security against intrusion.

Simple, Safe, Strong, Easily Applied



THE H. B. IVES CO.

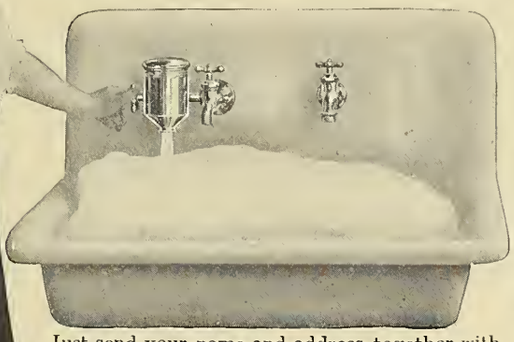
New Haven, Conn.

88 page Catalogue free.



Try This "RICHMOND" Suds-Maker Free

You simply turn the faucet and The "RICHMOND" Suds-Maker delivers thick, hot suds. It does not in any way interfere with the hot water faucet and can be easily attached to it. It gives you instead, **two** faucets—one for clean, hot water—the other for thick, hot suds.



Think of the dozens of ways this ingenious device will cut down the work in the kitchen! Learn what it means to save hundreds of steps every day—to always have thick creamy soap suds on tap. The **"Richmond"** Suds Maker gives you any quantity of soap and water thoroughly mixed in scientific proportion—it is always ready to meet your instant needs. It puts an end to the drudgery of dishwashing—simply place dishes, silver, glassware under its creamy suds for an instant, then just rinse and wipe. It puts an instant automatic end to waste, to unsightly soap dishes, to the nuisance of using up the odds and ends of soap. Use any kind of soap.

Just send your name and address together with the name and address of your local plumber and we will forward by express prepaid one "RICHMOND" Suds-Maker. Use it ten days—then if you think you can spare it, return it at our expense. This is your chance to learn about the greatest convenience, money and time saver you can install in your kitchen. Write today.

THE McCRUM-HOWELL CO. 275 Terminal Building New York, N. Y.



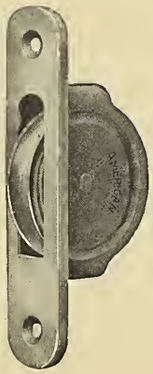
Iron Rafter Greenhouses

That's the kind we build; the kind you ought to have. You get more for your money. Won't be bothered by repairs. Highest possible productiveness and greatest attractiveness. Quick to erect. We shoulder all the building worries. Send for our illustrated matter or we will come and talk it over. Which shall it be?

Hitchings & Company

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"AMERICAN" SASH PULLEYS



OUR Pressed Metal Sash Pulleys are indestructible, rust proof, right as to price, and all have the combination groove equally suited for sash cord or chain.

SELECTION—Most varied possible. Plain axle, roller and ball bearings.

FINISHES—All standard, and specials to order.

ARE you on our list? If not, why not? When our Sales Department stands ready to write you specially and submit catalogue.

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MAIN OFFICE & WORKS PHILADELPHIA, U.S.A.

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Beauty and Comfort from Venice Combined With the Honest Skill of Sweden

ERICSSON VENETIAN BLINDS

IMPORTED FROM SWEDEN

Let us tell you how to beautify your windows and add to the comfort of your home in our

"BLIND BOOK for PEOPLE WHO CAN SEE"

and appreciate art and luxury in house equipment.

We'll prove the Ericsson lasts longer, is rigid in position, more inexpensive than you think, light, strong, occupies small space and is removed without tools. Write for the "BLIND BOOK" today—NOW. It's free to "PEOPLE WHO CAN SEE."

SWEDISH VENETIAN BLIND CO., 1123 Broadway, New York, N.Y.





ORDER TREES OF THE EVERGREEN FAMILY FOR PLANTING NOW

Spruces, Pines, Cedars and the like do particularly well if planted before October first, as it gives them a chance to gain root growth before hard freezing checks them. This extra root growth means better trees for you next Spring—they will put forth more and stronger new growth.

If you want some fine white Pines for a screen, windbreak or hedge—we have a hundred or more that are 15 feet high. Splendid specimens every one of them. If you want smaller and cheaper trees and yet big enough to make a tall, solid screen, we have 500 trees eight feet high, and 1000 six feet. They are big, broad trees that have been trimmed several times to make them solid and bushy. They are wide at the level of the eye. You can place them five feet apart and still make a solid screen. They can be economically and safely shipped.

With our large trees you can get immediate results—we have done the waiting and now the trees are yours at a very reasonable price, considering their size and quality. This illustration shows a part of the circle of cedars, at the crossing of the two vistas in the Italian Garden of Mr. Stanley Mortimer, Roslyn, L. I. It is laid out on the lines of the one at the Villa d'Este, near Rome, and is a striking example of the *immediate effects possible with Hicks' big trees.*

Come now and pick out your evergreens—you can at the same time see our wonderful collection of big Maples, Lindens, Catalpas and Pin Oaks. You might like some of them moved to your place during October and November.

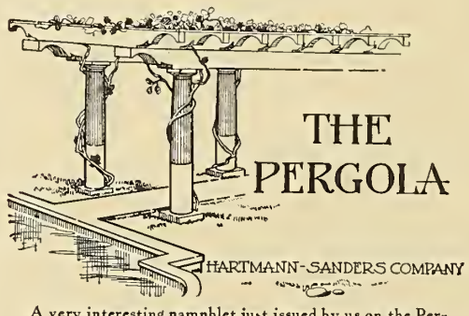
Just off the press is a new catalog on evergreens. You will find it worth reading, because it illustrates landscape problems and how to solve them. It is called "Evergreens for August-September Planting." Send for it. The price list makes ordering by mail a very simple matter.

ISAAC HICKS & SON
WESTBURY, L. I.

Horsford's Hardy Perennials
For Cold Weather

If you have not tried Horsford's Plants, better get a few to set with others and watch results. It pays to have the best if you are looking for the best flowers. Plants from cold Vermont will winter almost anywhere that white men can. If interested in Hardy Bulbs for Autumn setting, Home Grown Lilies, Shrubs, Trees or Vines, you can get them from a Northern climate and feel sure they won't kill back the first hard winter. My Autumn Supplement, ready middle of August, offers many inducements to those who have room to plant liberally. You should ask for it, also my Spring catalogue, before placing Fall orders.

F. H. HORSFORD, Charlotte, Vt.



A very interesting pamphlet just issued by us on the Pergola can be had free on request. Ask for catalogue P-27.

HARTMANN-SANDERS CO.
Elston & Webster Avenues, Chicago, Ill.
East. office, 1123 Broadway, New York City

Exclusive Manufacturers of
KOLL'S PATENT LOCK JOINT COLUMNS
Suitable for Pergolas, porches and interior use.

We also publish catalogues P-29 of sun-dials and P-40 of wood columns

of obtaining the best, except you purchase from some reliable manufacturer. The galvanized *iron* sold at twenty cents is a very good article, but under no circumstances use galvanized *steel*. It will not last. A most practical test was lately made by a large firm of plumbers to determine which was the better of the two. They constructed a pail which was used daily about their stable, for watering horses, and which was therefore subjected to as severe a test as could be imagined. Part of the time it was filled with water, and the rest of the time it was emptied and allowed to dry by itself. After a year's constant use the pail made of galvanized iron was in good condition. Another made of galvanized steel lasted only three months under similar usage. It will be seen, therefore that, using the good twenty-cent galvanized iron, it could be replaced once (allowing the balance between forty and fifty-four cents for the cost of doing so—far too liberal an allowance with entirely new material) and still only cost the same as the copper did for the material alone.

Making the Vegetable Garden Beautiful

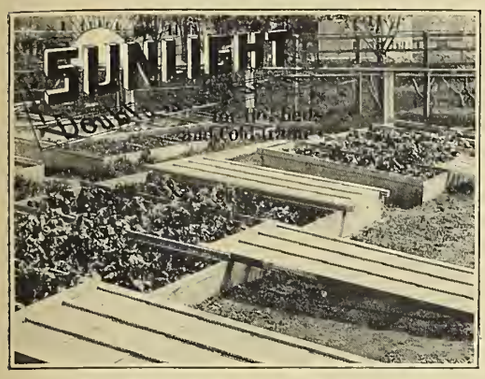
(*Continued from page* 150)

While all of this applies especially to gardening within a very limited space, the little effort required to design and lay out a vegetable garden on lines that shall please the eye and satisfy the ever-constant craving for beauty and charm, is well expended no matter how wide the domain. Indeed, I am not sure that the large place owes it to itself and the world at large to take especial pains in this direction—for it is to the large place, where money expenditure does not have to be reckoned so carefully, that all places look for an example and for inspiration. And a vegetable garden once laid down on good lines, with a garden exposed here and there at suitable spots—a dial with a Rose clambering around its base, perhaps, or a fountain or bird pool to encourage the presence of the bird allies so that they may be early on hand to devour the pernicious worm—may be as permanent as any formal flower garden.

Rotation of crops is perfectly feasible within its limits, as well as the successive planting which prolongs the enjoyment of its products—and if it is enclosed, as I strongly advocate its being, fruit trees trained in the European fashion upon its walls add just so much more to its advantages as well as to its very real beauty.

Making Potted Bulbs More Attractive

IN their native state bulbs have a ground setting of other plant growths that one misses in any potted plant. Therefore it often enhances the attractiveness of Hyacinths, or other bulbs grown singly,



SUNLIGHT DOUBLE GLASS SASH IN YARD OF R. A. MASON, WESTERLY, R. I.

Winter gardening without the worry and drudgery.

With Sunlight Double Glass Sash you eliminate the covering and uncovering the getting out in the cold or snow or wet to handle heavy shutters or soggy mats

You never have to cover Sunlight Double Glass Sash. All you have to do is to raise the sash to admit air on warm days, or occasionally to water the beds.

This double layer of glass does it



Between the two layers is a ⅝ inch transparent blanket of dry still air, keeping in the heat, keeping out the cold. Better than heavy, expensive mats or boards because it saves labor and permits the plants to get all the light all the time, which means that they will grow faster and become hardier. Glass slips in and is securely held without putty; easily repaired; cannot work loose.

Some of the things you can grow

Fresh lettuce, and radishes all winter. Cabbage, cauliflower, beets, tomatoes, peppers and sweet-potatoes to set out early in the spring. Violets all winter, pansies in bloom in February or March. Last season amateurs all over the country were phenomenally successful.



Get these two books

One is our free catalog. The other is a book on hotbeds and coldframes by Prof. Massey, an authority on the subject. It tells how to make and care for the beds, what and when to plant. 4c. in stamps will bring Prof. Massey's book in addition to the catalog.

SUNLIGHT DOUBLE GLASS SASH CO.
944 E. Broadway. Louisville, Ky.

Agents wanted: write us and find out how you can get agency for these sash.

THISTLE-INE

The Great Weed Destroyer

Positively Kills
Poison Ivy, Sumac, Canada Thistles, Burdock, Wild Morning Glory, and All Noxious Weeds.

Mr. E. Herman of York, Pa., Requesting advice from Mr. F. Rockefeller, received the following:

Cleveland, Ohio, January 8th, 1908

Mr. E. Herman,
York, Penn.,

Dear Sir:—

Replying to your letter of the 14th instant, I have used a great deal of Thistle-ine. I dissolve it and use it according to directions on the can. I use a syringe and after pulling up a Canada thistle, partially fill the hole with the liquid, or spray the liquid over the thistle. I have killed thousands of them and have never had any trouble, and have repeatedly examined them some time after spraying with the liquid. I have never yet found a live Canada thistle after being treated in this way. I cannot understand why you should have any trouble. I do not believe I have ever made application more than once to the same thistle.

Yours very truly,
F. ROCKEFELLER

Manufactured By

The Lindgren Chemical Co.
GRAND RAPIDS, MICH.

6a Can sufficient to cover 5000 sq.ft. $2.00

Andorra Grown Peonies

For

August and September Planting



Reproduced from photo of Andorra's Peonies

We catalog a special collection of one hundred choice varieties, and list them with complete descriptions in our

Calendar of Perennials

Also a special offering of Choice Pink Peonies, three year old plants, good standard sorts in varieties of our selection

Per Dozen - - -	$ 4.00
Two Dozen - - -	7.00
Fifty - - - - -	13.00
Per Hundred - -	25.00

ANDORRA NURSERIES
WM. WARNER HARPER, Prop.
Box G Chestnut Hill Phila., Pa

Highlands Nursery & Salem Branch Nursery

(4,000 ft. elevation in the Carolina Mountains)

The largest collection of Hardy American Plants in the world.

Rhododendrons, Kalmias and **Andromedas** for **August** and **September Planting** give splendid results the following spring.

Our *tried native species* are the best and *the only absolutely hardy ones*. Write now for Beautifully Illustrated Catalogue which tells how to grow these things *successfully*.

Harlan P. Kelsey, owner

Salem, Mass.



FARR'S PEONIES

Strong — Healthy — True to Name
— Plant Now — Gain a Year's Time
— And Have Blooms Next June.

Unequaled in splendor and stateliness, Peonies were the charm of the old-fashioned hardy garden, and the wonderful new varieties recently introduced, are the chief glory of the hardy garden of today.

100,000 Peonies in Over 500 Varieties

I have spent ten years in the effort to make the WYOMISSING COLLECTION OF PEONIES, complete and authentic. I can guarantee them to be true to name for I grow and know every variety I offer.

I grow Peonies and other things:—Irises, with a shimmering of soft, iridescent color throughout the "Iris Time" of early spring. Later a blaze of Phloxes and a sea of blue where the Delphiniums rear their spires. But in "Peony Time" the Queen of the Hardy Garden reigns supreme, our devotion to her shown not less lovally because one has loved the Iris which has passed, or that we may enjoy the later treasures the garden has in store. My book of **HARDY PLANT SPECIALTIES** tells all about these. Let me send it to you—free.

BERTRAND H. FARR, Wyomissing Nurseries, 809 F Penn St., READING, PA.



PEONIES

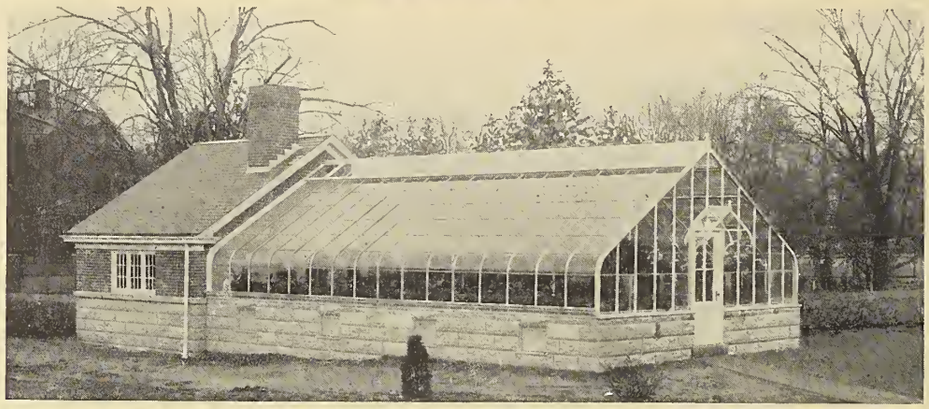
From the Cottage Gardens Famous Collection

COTTAGE GARDENS CO., Inc.
NURSERIES
QUEENS Long Island NEW YORK

WE OFFER a selection of about three hundred of the choicest varieties in one, two, and three year old roots.

Do not fail to send for our FREE CATALOGUE which gives authentic descriptions. It also tells you how to plant and grow this beautiful flower successfully.

Shipping season commences September 1st and continues during the Fall months.



This house is fully described and illustrated in our catalog.

A GREENHOUSE THOUGHT

You may think that a greenhouse is just a greenhouse, and that's all. You are wrong, 'way wrong; it is an indoors garden spot. Simply because the garden is enclosed in glass, and the rows and beds of flowers are elevated on benches so you can care for them without the backaching bending over, is it any the less a garden? Certainly not—in fact it is more one, for you can work in it any day, during any weather, any time of the year.

Neither is there any reason why you can't have old-fashioned flowers galore from your garden under glass, as well as the lovely rose and cheery, lasting carnations.

Then there are the expansive pleasures of a greenhouse—by expansive we mean the things it makes possible. The conservatory-living-room, for example, such as is illustrated below. What a joy spot it is! How perfectly delightful to have such a retreat of comfort, where you can always have your flowers about you. Think how satisfying to turn here when things have been "sort of on edge all day." What a choice spot in which to serve the friendly cup of tea or enjoy a smoke.

But what is the use of picturing it to you further? Its possibilities are endless. And it is these things that one of our greenhouses makes practical. Practical because from it you can keep your conservatory-living-room continually supplied with a profusion of fresh blooming plants—not cut flowers merely, but plants in all their natural, growing beauty.

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to surround their stalks with a low foliage plant, such as Cow's Parsley, or other plants having fern-like leaves. Of course bulbs planted in groups do not need this accessory, as the foliage of their own growth is nearly always sufficiently attractive as it stands, as one may see in a clump of Tulips. M. G. F.



Book Reviews.

[The Publishers of House & Garden will be glad to furnish any books desired by subscribers on receipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.]

Hardy Plants. By Helen R. Albee. Illustrated. Cloth, 8vo, 309 pp. New York: Henry Holt and Company. $1.60 net.

This is an unusually readable personal record, illustrated by excellent photographs, of the author's success in assembling within a limited area, the choice varieties of hardy shrubs, annuals and perennials, so arranged as to give a succession of bloom of pure color in each bed. With a list giving manner of growth, height, time of blooming, exact color, special requirements of soil and moisture, "easy ways" taught by experience, and many et ceteras of vital importance.

How to Keep Bees For Profit. By Dr. D. E. Lyon. Illustrated. Cloth, 8vo, 329 pp. New York: The Macmillan Company. $1 net.

A book that meets the needs and answers the natural questions of the practical man or woman who is for the first time setting up a hive of bees. However, it is of service not alone to those who would keep bees for profit, insofar as deriving an income therefrom were concerned, but there is a great amount of highly interesting bee-lore that concerns even the maker of a small garden, when we take into consideration the bee's invaluable services in pollination. The illustrations for Dr. Lyon's book are excellent and of especial value.

The Book of the Rose. By Rev. A. Foster-Mellar, M. A. Illustrated. Cloth, 8vo, 356 pp. New York: The Macmillan Co. $2 net.

A new edition (the first appeared in 1894), of a valuable guide for British Rosarians. However the matter is, nearly all of it, especially valuable to rose-growers everywhere. There are excellent and comprehensive chapters on the history and classification of Roses, their planting, pruning, fertilizing, soil, propagation and pests. The book is very well illustrated by page plates, and this edition has been carefully edited by the Reverend F. Page-Robert (President of the National Rose Society), and by Herbert E. Molyneux.

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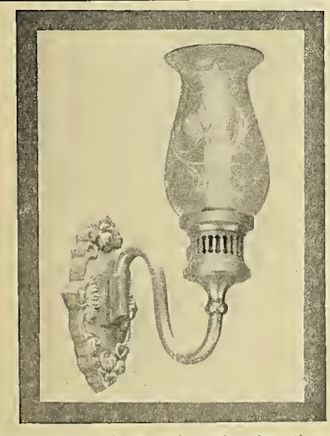
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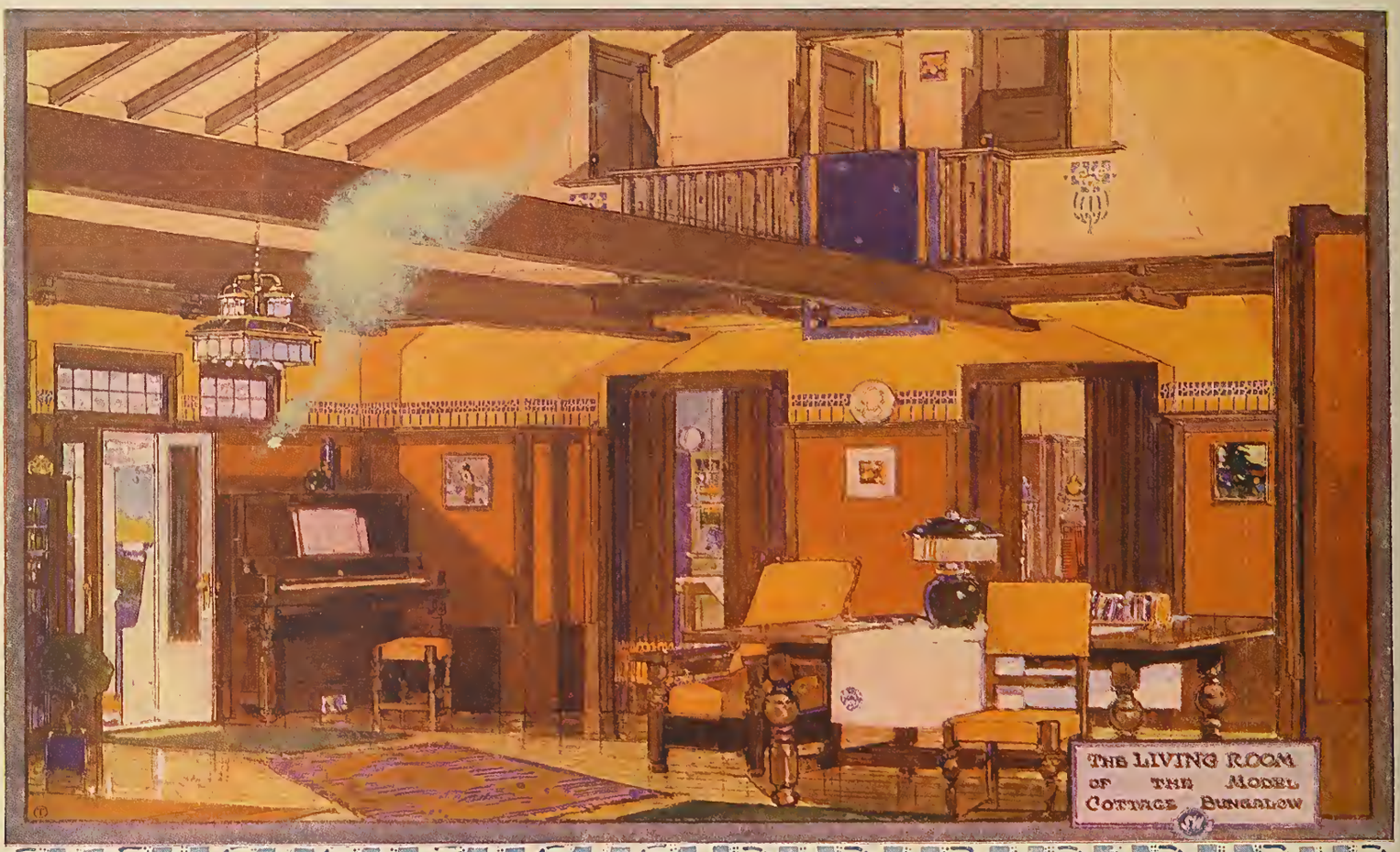
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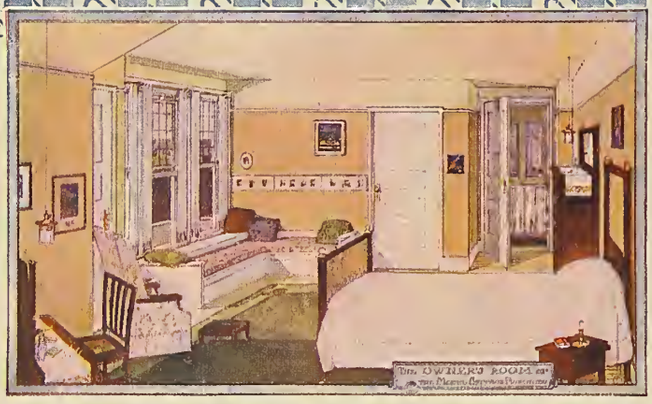
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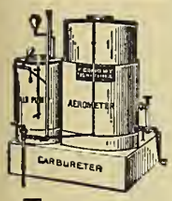
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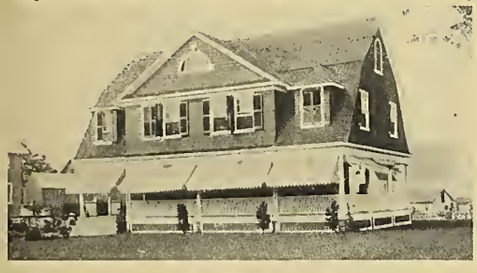


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Housing the Dog

BY FRANK T. CARLTON

THE housing of the family watch-dog is one that is often given little special thought. It is a mistake to think that "anything is good enough for a dog," especially if that dog be of more than ordinary value and service. And in all cases, humanity dictates that our dumb friends have their necessities and creature comforts carefully and regularly attended to.

Soon the cool nights of the late fall, and the colder days and nights of winter will be here, and it is well to take time by the forelock, and in a general way look into this question of housing the dog.

Where several, or many dogs, are kept, the problem of housing them is a matter calling for much thought, planning and no little outlay. It means a special structure, hygienically appointed within, and outside exercise-runs, taking in as much ground as can well be spared for that purpose. The best permanent structures have concrete for the floor, walls, roof and runs—(Toy dogs benefit most by exercising in grass-runs)—such a structure being warm in winter and cool in summer. Surface drainage can be formed in the flooring when the concrete is laid, and proves the best form of drainage. Brick and stone form the next best materials for the walls, with either slate or tile for the roof. Brick and asphalt floors are undesirable, the former being too porous, and the latter too cold and slippery in winter and too hot in summer.

Lean-to kennel structures, with a southern exposure (preferably the doors and windows of all kennels should face south or southwest) are economical, and can generally be made to meet all requirements. The smallest exercise run should not be less than six feet long by four feet wide.

The one cardinal law of successful dog-raising is summed up in "dryness, warmth, comfort." Cold and damp are the bane of the kennel-raised dog—a lot to which the house-raised pet is, in the nature of things, so much exposed.

The kennel structure, in whatever form, should have plenty of cubic airspace and sunlight. Add to this dry bedding, raised sleeping-benches and regular feeding, and a big step toward success has been taken.

So long as proper shelter is afforded during the resting hours, the outdoor life fits in well with all breeds, without exception. Care should be taken to examine a dog before he is kenneled for the night, as he should not be allowed to retire in a wet or bedraggled condition—in that way lies a string of maladies, not to mention the poor beast's discomfort.

Regular cleansing (leaving absolutely dry) of the sleeping quarters is essential, with a free use of some disinfectant.

Fresh air will hurt no dog, but no dog is immune from draughts or damp.

The Laying Hen

BY M. ROBERTS CONOVER

PULLETS hatched in April should begin laying in the early fall, likewise the yearling hens that have completed their moult. Begin the egg ration as early in September as possible. Give the hens greater freedom than during the moult.

The food given to ranging fowls at this time of year need not contain green food nor meat since grass is luxuriant and insects are numerous. Give them grain, chiefly wheat or oats with a small proportion of corn. It is safer to feed more freely of corn to the pullets than to the hens. The fowls should acquire a reasonable amount of fat to fit them for colder weather, but the older hens are generally inclined to too much flesh while pullets rarely become over-fat.

About three-fourths wheat or oats to one-fourth of corn is about right under ordinary conditions.

It is well not to feed the ranging fowls early in the morning. It lessens their appetites for the early worm. From my own observation, fowls that hustle from the henhouse when set free at daybreak, dispersing quickly in quest of their breakfast, are more reliable as layers than those that mope around waiting to be served. After foraging for a couple of hours, call them up and give them their allowance of corn. They will then linger about the henhouse until the eggs are laid. At noon, give oats, and about an hour before roosting time feed whole wheat, all that they can eat in fifteen minutes.

Notice the first eggs as to size, color of yolk and strength of shell. Pullets may lay small eggs at first, but this matter will soon right itself. An all-wheat diet has a tendency to produce eggs with a light-colored yolk. Corn and green food give a richer color. Softness of shell is a matter demanding attention. The hens are not getting lime enough to produce shells of normal strength. Crushed oyster-shell should be supplied at all times. Do not forget the crushed stone or crockery so necessary for the grinding of food in the gizzard of the fowl.

If the flock gets enough insect food, there should be no egg-eaters in it. Once the habit is established, however, you had better remove the offender.

The feeding of fish or any strong-flavored food destroys the delicate flavor of the egg.

As the supply of insect and grass food diminishes these necessary elements must be considered in the daily fare. Give beef scraps or cut bone feeding, at first one-quarter of a pound to every ten hens daily, gradualy increasing it to one-half a pound. The beef scrap should be fed in a crumbly mash with bran or alfalfa meal. Where skimmed milk is to be had it may be used with bran instead of the beef scrap, feeding about one quart to ten hens. The sliced bone is supplied in a



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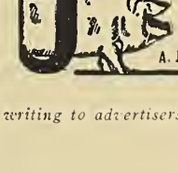
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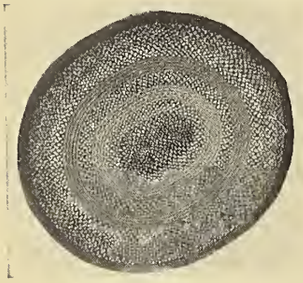
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Such green food as cabbage, turnips, beets, carrots, squash, apple-cores and parings, clover meal, etc., may now take the place of grass. Cut the larger vegetables in two and lay them where the fowls can peck at them. Cut clover should be scalded and allowed to stand for about an hour before it is fed.

As the weather becomes really cold, change the order of feeding. Scatter part of the allowance of wheat or oats in the litter in the morning soon after the fowls have left the roost. Feed the mash at noon and the remainder of the wheat or oats at night with the corn allowance. In feeding new corn, either shelled or on the ears, it is more digestible if parched in a hot oven. Cool before feeding.

Feed about one and one-half pints of grain to ten hens at one feeding. Remove the cock and cockerels from the fall-laying flock. They are superfluous and feed too heartily upon the expensive egg ration.

Keep a close watch of your hens as to their egg-laying ability. The metal leg-bands used by many poultrymen for identification are very convenient, for though the small owner thinks himself familiar with each fowl, a hen's appearance changes with her condition. Remove from your flock any that continue unproductive.

The comb of a laying hen is neither purple nor pinkish red, but a bright blood color. Purple combs usually denote a feverish condition of the fowl, and pale combs are a sure sign that the hen is off duty as a layer.

Laying hens should not be exposed in severely cold or wet weather, and for this reason the hen-house should afford sunny scratching room where the birds may exercise in clean litter during the morning hours. Chaff, refuse of clover and hay seed, straw and dry leaves make excellent litters. Spread it four or five inches deep, and scatter the grain among it. This litter must be frequently replaced with a fresh supply to insure cleanliness.

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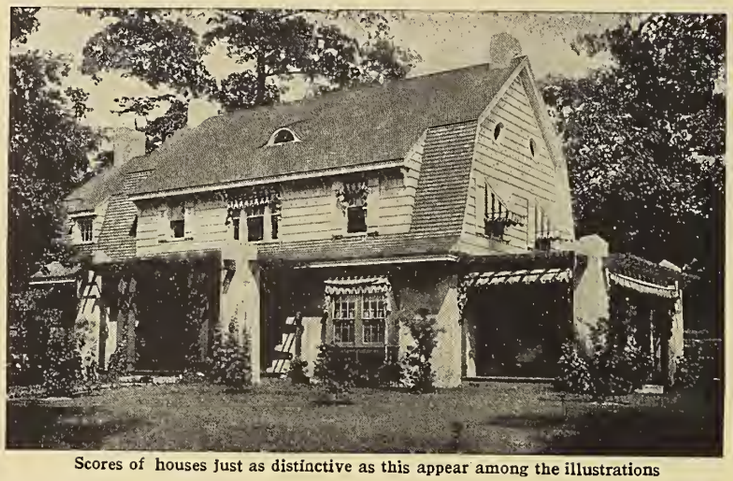
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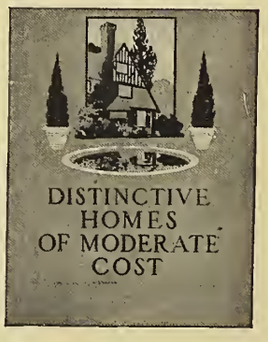
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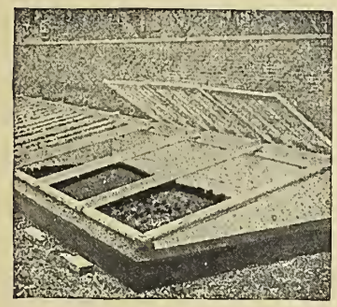
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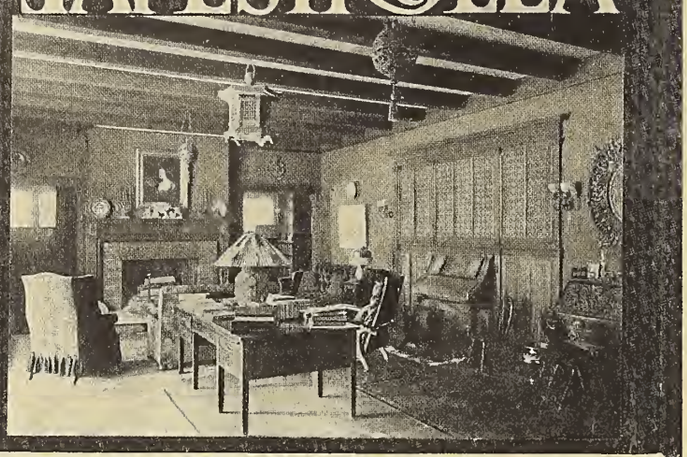
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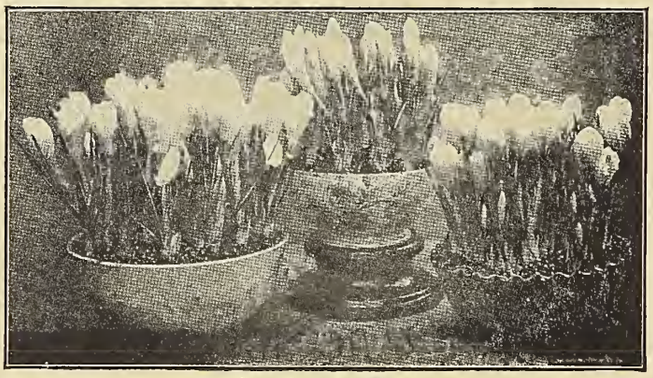
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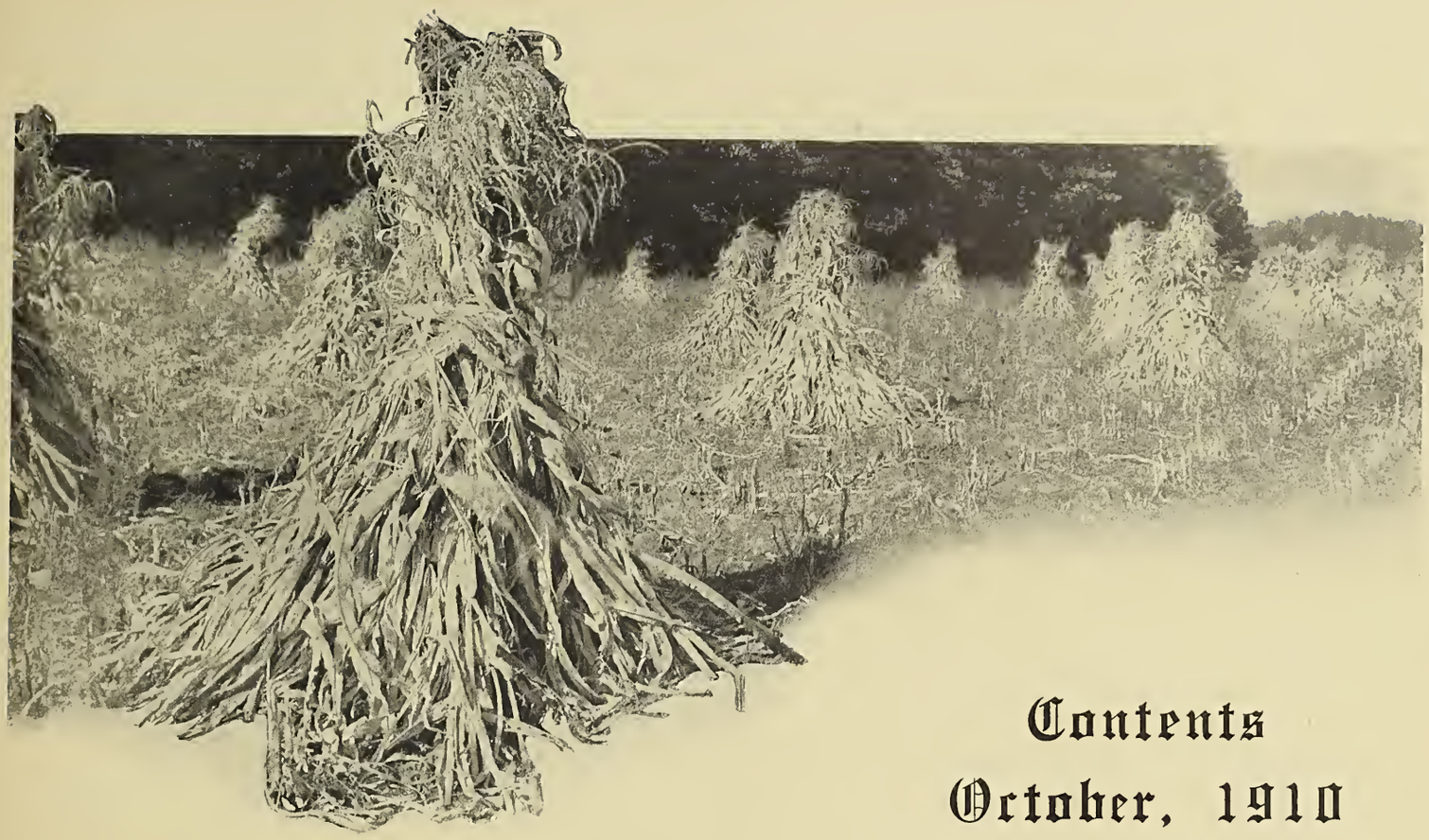
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October, 1910

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HENRY H. SAYLOR, Editor

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A GARDENER'S COTTAGE AND TOOL HOUSE AT POCANTICO HILLS, N. Y.—ALBRO & LINDEBERG, ARCHITECTS

The difficulties of making the roof about the tree water tight would probably be too great if the space beneath were used as a dwelling; in this case the near end of the building is used merely for the storage of tools

House & Garden

Volume XVIII October, 1910 Number 4



This is the time of year in which to re-arrange your hardy garden. Divide crowded clumps of perennials and plant new ones in accordance with your experience of the past season

Plant Perennials Now

by Ida D. Bennett

Photographs by Nathan R. Graves and others

THERE is much to be said in favor of the fall planting of hardy perennials, bulbs and seeds. The early fall frosts are usually followed by several weeks of delightful weather, in which all forms of out-door occupation prove delightful. Sufficient damage usually results from the first cold wave to destroy the garden's beauty, and if left in this condition it is an unpleasant sight at best. It then becomes desirable to clear away all dead plants and damaged foliage and restore the garden—as far as possible, to its spring-time condition of order and culture.

It is impossible to suggest a month or day on which such operations should begin. Usually the first frosts do not put in an appearance until the first week in October, but I have known killing frosts as early as the 21st of September. Obviously one will not care to tear up one's garden while still beautiful with plants and flowers, nor will it be for the best interest of the plants to disturb them until they have fully completed their season's growth. However, one may safely calculate on beginning the fall planting by the middle of October at the latest, and continuing for two or three weeks, according to the weather and latitude.

In deciding what plants may be safely moved in the fall one should consider their time of bloom. Plants which bloom early in spring are best moved in the fall. Among these may be cited such plants as the *Arabis Alpinia*—our earliest blooming perennial, the hardy Primroses and Polyantha—most charming spring flowers. The various Saxifrages, especially the early-blooming Megaseas, the Dielytra, Hibiscus, Iris in variety, and all those plants which make a dense root-growth, like the Peonies, Phlox, Dictamnus and the like, and are more or less impatient of disturbance. These require to make considerable root-growth before blooming, and this the fall planting enables them to do.



Anemone Japonica will do well in any good garden soil and is one of the finest of all fall-blooming herbs

Other plants of different manner of growth, such as the various Helianthus, Rudbeckias, Physostegia and the like, the old root of which dies out and numerous new crowns are produced, are much benefitted by taking up and resetting. Often a plant may not be doing its best, but by taking up and dividing the clump and discarding all the dead wood of the root and giving it a new location, or, if the exposure itself is congenial, by merely removing a portion of the old soil and replacing it with new, a new lease of life is given the plant and a successful growth results. I think that many plants throw off, in the decay of the old root, a toxic poison which is exceedingly injurious to the new growth of the plant. I have noticed this especially in the case of some Iris, notably the Japanese variety.

Such plants as the Hardy Phlox, the Physostegia and Sunflowers of all varieties, may be planted as soon as they are through blooming. The Dielytra dies down to the ground as soon as through making its year's growth, and is usually dormant by the middle of July, so that it may be moved any time after that.

Plants which do not come into bloom until midsummer or fall may be moved somewhat later than early spring-blooming plants, but all should be given time to become established before the ground freezes.

In the planting of hardy perennials, as in all planting, thorough preparation of the soil is of great moment. Good drainage is an indispensable condition and good soil next in importance. Where the natural lay of the land makes drainage of doubtful condition, or a sub-soil of clay obstructs this action, it will be necessary to supply artificial drainage by digging out the beds to a depth of two feet or more and filling in several inches of rough stone and sand, replacing the best of the soil, together with a quantity of well rotted manure. Should there be a deficiency of sand, of humus or fibrous loam in the soil, add sufficient of that element to meet the demands of the plants. Where the soil is a clay one it will be best to discard it altogether — except in the case of beds intended for Roses, which have a preference for a reasonable amount of clay—and replace it with a good mixture of fibrous loam made from rotted sod, old, well decayed cow manure, sharp white sand and a little leaf-mould, but do not get the soil too light and porous—this is often a serious defect in our flower gardens and is unfavorable for our hot, dry summers, when the evaporation makes garden work a burden.

Serious consideration must be given to the location of all hardy plants, as most of them are to remain permanently in one position. It is unfortunate that shade-loving plants should be planted in full sun and left to struggle along as best they may until their death, or failure to bloom, impresses upon the careless gardener the fact that the environment is wrong. Even when this is discovered in the first season a whole year's growth is wasted. The characteristics of the plants should be learned before any attempt is made to plant them and, as far as possible, right conditions secured. The ordinary garden presents considerable diversity of conditions, of shade, moisture or sunshine and if there is a low, wet spot, yet one in which water does not stand in winter, it may be reserved for moisture-loving plants like the Iris, while the hot, dry exposures will bring out



Delphinium Chinense, a favorite garden variety of the double blue Larkspur blooming all summer

Sun-loving Plants

NAME.	SEASON OF BLOOM.	HEIGHT.
Aquilegias	May and June	3-4 ft.
Canterbury Bells	June	2-6 ft.
Chrysanthemums (hardy)	Sept.-Nov.	2 ft.
Centaureas	All summer	2½-3 ft.
Dictamnus (Gas plant)	May, June, July	2-3 ft.
Delphiniums (Larkspur)	All summer	2-5 ft.
English Daisies	All summer	4 in.
Garden Pinks	May	9 in.
Foxgloves	June, July	4-5 ft.
Hibiscus (Marsh Mallow)	July, Aug.	5-6 ft.
Helianthus (Sunflower)	July-Sept.	5-6 ft.
Iris in variety	May-July	2 ft.
Liatris (Blazing Star)	June, July	2-3 ft.
Lupins	June	2 ft.
Lychnis	June-Aug.	3-4 ft.
Lysimachia (Loosestrife)	July	2 ft.
Peonies	June	2 ft.
Perennial Poppies	June	2 ft.
Phlox	July-Sept.	2-4 ft.
Platycodons (Bellflower)	July, Aug.	18 in.-2 ft.
Romneys (California Tree Poppy)	July	6 ft.
Rudbeckia	July-Aug.	4-6 ft.
Stokesias	July, Aug.	18 in.-2 ft.
Sweet-Williams	All summer	18 in.
Tritomas	Fall	2-3 ft.
Valerian	July-Oct.	18 in.-2 ft.
Veronica	July, Aug.	18 in.
Shasta Daisy	July, Aug.	18 in.
Pansies	May-Nov.	9 in.



Most Roses are transplanted in the spring, but if you are planning new beds the work of enriching them should be done now

the rich coloring and full beauty of the Roses to perfection.

Most perennial plants are easily divided by simply pulling the roots apart. English Daisies, Polyanthus, Rudbeckias, Violets, Shasta Daisies and the like, come under this class, while the Perennial Phlox must be cut apart with the spade and the Iris broken apart, removing all the dead roots and planting only those roots showing a new shoot. The great roots of the Hibiscus separate into easily handled sections, each the promise of a robust plant.

There is probably no one point on which the amateur gardener so needs a word of caution as that of the distance apart at which plants should be set. Overcrowding is the prevalent mistake. Now it is generally understood that when we set out a plant we expect it to grow; we want it to grow vigorously, not for one year but for a succession of years, and in order to make this possible it must have room, not alone to grow and develop but to breathe, to receive its full measure of air and sunshine and rain and dew. Plants crowded closely together cannot receive any of these and never, unless at the expense of some of their neighbors, attain their full perfection of beauty. So in planting, each plant should stand alone in a little space of ground, anywhere from nine inches square up to two or more feet, according to the size of the plant. Nine inches of space is sufficient for a Pansy, but a Peony should have the full two feet allowed.



Sweet Alyssum, a favorite edging plant, is best planted where it will not lay over the edge of the lawn and interfere with the mower. Seeds may be sown now

Plants should remain out of the ground as short a time as possible, and the ground should be fully prepared before they are received from the florist or lifted from the home beds. If possible the holes for their reception should be dug in advance and, if the entire bed has not been remade, some well rotted manure should be worked into the earth in the hole and the addition of a little coarsely ground bone meal is often an advantage; this is quite lasting in its effects and the plant will draw on this long after it has exhausted the manure in the soil.

Place the plant in the hole, about as it stood in the ground before, draw up a portion of the earth and make it very firm about the roots—it can scarcely be too firm in the case of Roses: then fill the hole with water, no matter if the soil is wet; let this soak away, then fill in the remainder of the earth and leave it fine and dry about the plant. If the weather is dry a mulch of lawn clippings over the bed will be of benefit, or if late in the season a light dressing of strawy manure will do some good.

The accompanying list of plants suitable for sunny, for shady and for moist places, will be of assistance in planning the planting of the garden. Many of the plants in the list of sun-loving plants will do well in partial shade, and some of the shade-loving plants will flourish in the open.

While most of the seeds of hardy perennials may be planted in the open ground in the fall, immediately after they have ripened, it will be found a decided advantage if a coldframe is used for the work, as protection against extreme cold, storms and ice is insured. The frame need not be in any way elaborate—a rough enclosure of boards built on the south side of a building if convenient, or where it will have some protection from the prevailing winds and storm, and covered with sash, or oiled cloth,

(*Continued on page 250*)

Plants for Shady Places

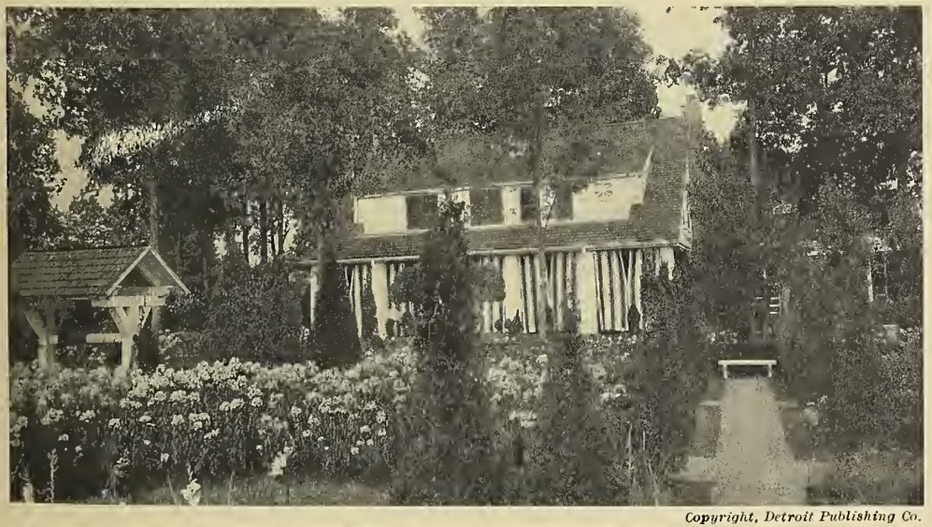
NAME.	SEASON OF BLOOM.	HEIGHT.
Aconitum	June	3-5 ft.
Anemomes	Sept.	18in.-2ft.
Anchusa (Alkanet)	All summer	6 ft.
Astilbe	July, Aug.	2-6 ft.
Convallaria (Lily-of-the-valley)	May	9 in.
Cardinal Flowers	Aug., Sept.	18 in.-2 ft.
Dicentra (Bleeding-heart)	May	2 ft.
Ferns	All summer	6 in.-3 ft.
Funkia	Sept.	12 in.
Helleborus	Feb., March	12 in.
Hemerocallis (Day lilies)	Sept.	3 ft.
Hepatica	May	6 in.
Primroses	April, May	6 in.
Polyanthus	May	6 in.
Ranunculus	May	
Rodgersia	May	5 ft.
Saxafrages	May, June	9 in.
Spirea	May	3-5 ft.
Stenanthinum	Summer	4-5 ft.
Trillium	May	9 in.
Trollius	May-Aug.	2-2½ ft.
Trycirtis	Late fall	18 in.
Vinca	Spring	Trailing
Violets	May	6 in.

Plants for Low, Damp Spots

NAME.	SEASON OF BLOOM.	HEIGHT.
Iris	May, July	18 in.-2 ft.
Ferns	All summer	6 in.-3 ft.
Stenanthinum	Summer	5-6 ft.
Carex (Sedge)	May, June	15 in.
Bamboos		3-15 ft.
Hardy Grasses		3-15 ft.
Petasites (*fragrans*)	March, April	1 ft.
Petasites (Japanese Colt's Foot)		4-5 ft.



Coreopsis ("Calliopsis"), one of the best yellow-flowering plants. Annual or perennial



Copyright, Detroit Publishing Co.

A brilliant display of Perennial Phlox in the garden of Mr. Chauncey Olcott. Phlox clumps are best divided with a sharp spade when too compact



Tulips along the garden path. Effective now, but when the flowers have gone the foliage is anything but attractive



In planting bulbs see that they rest on a layer of silver sand with a handful or so over them before being covered



The too common practice of bedding bulbs. They are replaced by other bedding plants, necessitating their premature lifting

Bulbs for the Herbaceous Border

THE BEST WAY TO PLANT THE SPRING BLOOMING BULBS SO AS TO MAKE INCONSPICUOUS THE DEPRESSING APPEARANCE OF THEIR UNATTRACTIVE DYING FOLIAGE

BY CHESTER JAY HUNT

Photographs by Nathan R. Graves and others

THE place which bulbous plants should fill in the perfect garden—if, indeed, the perfect garden is not an unattainable ideal—is a problem to be solved only by patient consideration and constant experimenting. It is not enough that bulbs shall occupy the situation casually assigned them; rather, as with all garden planting, the spot chosen must be the inevitable one. A bulb garden, pure and simple, to my way of thinking, is the fittest manner of preventing the beauty of April and May from being marred by the untidiness that June will bring. A space enclosed and padlocked, from which critical visitors should be rigidly excluded after June first, would be my method of avoiding the despair which ripening foliage and withering stalks eternally awaken, as I pass my bulb beds on the way to the roses and irises.

To be sure, where the ubiquitous square or oval bed is cut out in the lawn, the scarlet tulips may be removed as soon as the flowers have faded, and summer-blooming plants be set out in their place; or where double daffodils have edged a walk, geraniums may be carefully planted among the bulbs. Yet this is merely dodging the issue. When the cultural requirements of the bulbs are disregarded in such a fashion, it is useless to expect them to give satisfactory results another season. This objection holds even more forcibly, if, in not only one or two beds but throughout the garden, choice and therefore expensive bulbs are used. Besides, the labor involved in providing and planting the bedding annuals is not to be forgotten, while there must be a considerable period of time before the latter are well established and begin to bloom.

It is in the herbaceous border that the best opportunity for the use of spring-flowering bulbs would appear to be. Here the garden boasts of plants that give a succession of bloom from May through October. If such a border is rightly planned, it is not hard to find room, as well as a congenial situation, for any of the bulbs whose ripening or disappearing foliage makes them an eyesore during the summer months. Nor is there need for the space they take up to present a strip of uncovered earth, since at planting time, either in spring or autumn, this possibility may be anticipated and avoided by the use of hardy plants which will cover the ground and give blossom as well.

Every border should be deeply spaded and thoroughly worked, and will be all the better for as much enrichment as can be given. It must be remembered, however, that it is fatal to bulbs to have any stable manures in contact with the roots. Whenever used, it should be dug far under them; and if this cannot be done, it is wiser to avoid manures entirely where bulbs are to lie, and to use bone meal instead.

As to the size of the breadths of bulbs, the numbers of each clump will be dependent, of course, upon the character of the other plantings and upon the dimensions of the border. A very narrow border, only two or three feet wide, unless it be one that edges a true shrub border, is too likely to give the impression of a mere ribbon of color, and not of the sweeping breadths of color that a more extended planting will afford.

In a border of moderate width, five or six feet, more can be done to make the bulb planting effective. With so little distance to tone down the height of very tall plants, these latter should be kept out of the border, and here the bulbs might well be allowed to work into the background to some extent. However, the setting of a background will be lacking, and there will be less chance for separating the bulbous plants sufficiently to give room for the cover-plants among which they will be put.

The most suitable border to treat in this manner would be preëminently one of greater width. With a space of from ten

to fifteen or eighteen feet, a splendid display of bulb blossoms may be made. I have in mind such a border, one that is a trifle over a hundred and fifty feet long, and three feet wide. It is separated from a rose garden by a grass walk, six feet wide, and is designed to prove a mass of color running from pink to yellow; white, pink, red, pale yellow, violet, lavender, deep blue and white again. Numbers of bulbs are planted in irregular clumps throughout it, and there is very little evidence during the summer of any unkempt patches of browning foliage. A section of this border is given in the diagram, and it shows the bulbous plants arranged in the colors of this particular portion of the border. When the bulbs are planted, in October and early November, they are carefully inserted among the herbaceous plants already established, these being trimmed or thinned as may be required. Certain others of the latter are not planted out until spring, being carried over in winter in coldframes, not because they are not hardy, but rather that the winter mulch does not seem to help them as it does the bulbs.



1—With plants of pink *Myosotis;* 2—with pink *Antirrhinum;* 3—with pink annual *Scabiosa;* 4—among *Anemone Japonica,* var. Queen Charlotte; 5—among *Achillea tomentosum;* 6—with plants of yellow *Antirrhinum;* 7—among *Oenothera Missouriensis;* 8—among *Inula Montana*

Of the bulbs which will thrive in such a border, providing the proper soil and location be given them, the Narcissi, Tulips, Lilies, Crocuses, Chionodoxas, Scillas, Snowdrops, Fritillarias, Montbretias, Spanish and English Iris, Grape Hyacinths and Dutch Hyacinths, must be planted in the fall. The Dutch Hyacinths are not such likely subjects as are the others, in that they need some staking to support the heavy trusses and keep them clean, and I am not altogether sure that they are worth the trouble this involves. The Japanese Lilies frequently do not arrive in this country in time to succeed with fall planting, unless the ground can be kept from freezing by a covering of leaves or litter. The English Irises do not do well in every soil or situation, so that it would be advisable to experiment with them first before they are used extensively. The enthusiastic amateur will undoubtedly enlarge this list in time, if his enthusiasm is real, and a treat is in store for him at each success he achieves.

Narcissi should, as a rule, be placed in the front or middle part of the border, yet some of the taller and stronger-growing varieties, like Emperor and Maximus, could well be permitted to run into the background. Effective border planting does not mean that all the tall plants should be in the rear, nor that those of medium height should not help to break a too regular symmetry of elevation. The tiny varieties like Triandus albus, Johnstoni, Queen of Spain, or Moschatus, are excellent sorts for the very front of the border. The bulbs of the Narcissi should be lifted and divided at least every three years if their

(*Continued on page 252*)



The most satisfactory way of planting the spring-blooming bulbs is in the hardy herbaceous border, preferably in one of considerable depth as on the right. Then the bloom of the perennials that follow along will serve to offset the disheartening untidiness of the bulbs' dying foliage. Among the bloom of the bulbs on the right will be noticed the deep red of the peony shoots

What the Period Styles Really Are

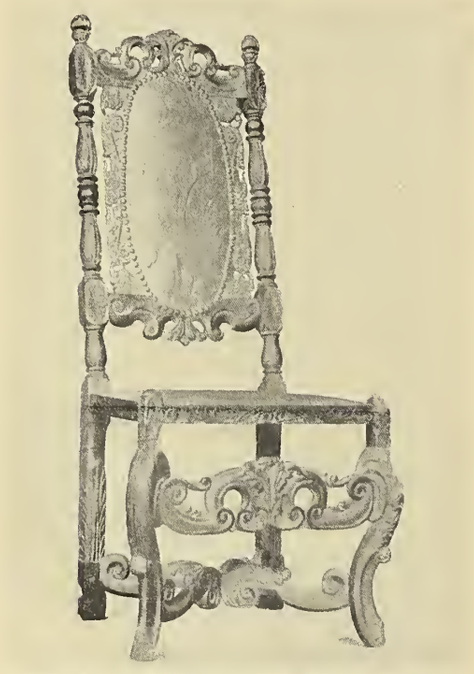
I—THE DEVELOPMENT AND CHARACTERISTICS OF FURNITURE AND INTERIOR DECORATIONS IN FRANCE UP THROUGH THE TIME OF LOUIS XIV

BY LUCY ABBOTT THROOP

[*Modern usage of furniture and fittings for the interiors of American homes would seem to indicate that we have but two available and distinct styles—"Colonial" and Craftsman or so-called "Mission." For a long time the historic period styles were so ignorantly and tastelessly employed as to bring about a revulsion of feeling and their almost complete abandonment. There are signs that the pendulum is swinging back again now, and that a really sincere appreciation of the best that has been done in the past will reveal new possibilities for beauty in the homes of to-day. Miss Throop's series of aricles will aim to give a fairly complete understanding of the periodstyles and how they may be intelligently used.*—EDITOR.]

TO try to write a history of furniture in a fairly short space is almost as hard as the square peg and round hole problem. No matter how one tries, it will not fit. One has to leave out so much of importance, so much of historic and artistic interest, so much of the life of the people that helps to make the subject vivid, and has to take so much for granted, that the task seems almost impossible. It is an intensely interesting subject, and I hope these articles may cause the desire for more knowledge of its details.

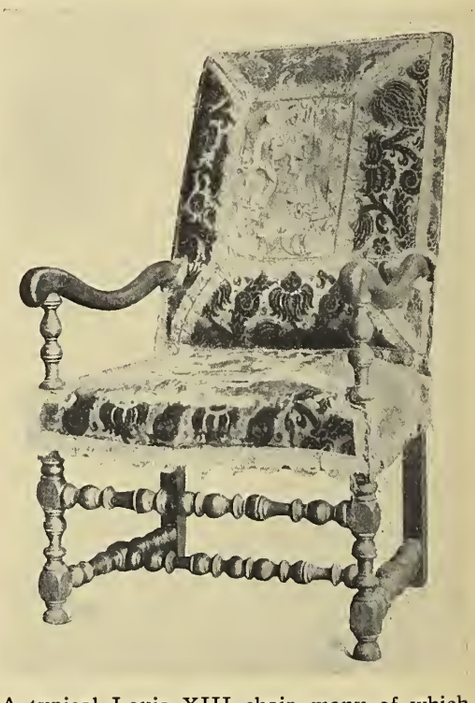
The Latin conquest of Gaul was so complete that there are absolutely no traces of Gallic furniture left, so that we know nothing of the household effects of the Ancient Gauls. Its civilization was quickly absorbed by the Romans, but in the Gallo-Roman race that sprang from the fusion of the two was the seed that later developed into the optimistic, happy, beauty-loving and artistic French character. Even in the darkest periods, when bad taste has seemed to be in the ascendent, this fundamental sense of beauty would slowly assert itself and again one of the great periods of French art would reign. The Roman's sense of proportion curbed the barbaric freedom of the Gauls and made a combination of great possibilities. Although the French may never have entirely evolved the germ of a new style, they were always able to assimilate ideas, to work them over and put the stamp of their own individuality upon them, to send them out into the world with a new and beautiful vigor. This we see over and over again as we study the history of architecture and decoration in France.



Louis XIII chair now in the Cluny Museum, showing the Flemish influence

The luxury and customs of the Romans were quickly adopted by the Gauls and soon the wealthy citizens had feasts of almost as great magnificence as their conquerors. Then came the early Frankish kings, with their savage love of bright and shining metal and their encouragement of its working and the making of jewelry in the monasteries. In the *Bibliothèque Nationale* of Paris is a chair that tradition says is the golden throne of Dagobert; sad to say it is probably only a copy. It is interesting, however, as showing the Latin style modified by barbarism. We all have heard of the wonderful gold and silver tables of Charlemagne at Aix-La-Chapelle, but of all the luxury and lavish display of those days not a vestage now remains.

The first authentic piece of furniture is a *bahut* or chest dating from sometime in the twelfth century and belonging to the Church of Obazine. It shows how furniture followed the lines of architecture, and also shows that there was no carving used on it. Large spaces were probably covered with painted canvas, glued on. Later, when panels became smaller and the furniture designs were modified, moldings, etc., began to be used. These *bahuts* or *huches,* from which the term *huchiers* came (meaning the Corporation of Carpenters), were nothing more than chests standing on four feet. From all sources of information on the subject it has been decided that they were probably the chief pieces of furniture the people had. They served as a seat by day and, with cushions spread upon them, as a bed by night. They were also used as tables with large pieces of silver *dressé* or arranged upon them in the daytime. From this comes our word "dresser" for the kitchen shelves. In those days of brigands and wars and sudden death, the household belongings were as few as possible so that the trouble of speedy transportation would be small, and everything was packed into the closets. As the idea of comfort grew a little stronger, the number of closets grew, and when a traveling party arrived at a stopping-place, out came the tapestries and hangings and cushions and silver dishes, which were arranged to make the rooms seem as cheerful as possible. The germ of the home ideal was there, at least, but it was hard work for the arras and the "ciel" to keep out the cold and cover the bare walls. When life became a little more secure and people learned something of the beauty of propor-



A typical Louis XIII chair, many of which were covered with velvet or tapestry



By courtesy of the Metropolitan Museum of Art

An early Gothic chair. Most of the furniture in this period of religious fervor was made for the Church

tion, the rooms showed more harmony in regard to the relation of open spaces and walls, and became a decoration in themselves, with the tapestries and hangings enhancing their beauty of line. It was not until some time in the fifteenth century that the habit of traveling with all one's belongings ceased.

The year 1000 was looked forward to with abject terror, for it was firmly believed by all that the world was then coming to an end. It cast a gloom over all the people and paralyzed all ambition. When, however, the fatal year was safely passed, there was a great religious thanksgiving and everyone joined in the praise of a merciful God. The semi-circular arch of the Romanesque style gave way to the pointed arch of the Gothic, and wonderful cathedrals slowly lifted their beautiful spires to the sky. The ideal was to build for the glory of God and not only for the eyes of man, so that exquisite carving was lavished upon all parts of the work. This deeply reverent feeling lasted through the best period of Gothic architecture, and while household furniture was at a standstill church furniture became more and more beautiful, for in the midst of the religious fervor nothing seemed too much to do for the Church. Slowly it died out, and a secular attitude crept into decoration. One finds grotesque carvings appearing on the choir stalls and other parts of churches and cathedrals and the standard of excellence was lowered.

The chest, table, wooden arm-chair, bed and bench were as far as the imagination had gone in domestic furniture, and although we read of wonderful tapestries and leather hangings and clothes embroidered in gold and jewels, there was no comfort in our sense of the word, and those brave knights and fair ladies had need to be strong to stand the hardships of life. Glitter and show was the ideal and it was many more years before the standard of comfort and refinement gained a firm foothold.

Gothic architecture and decoration declined from the perfection of the thirteenth and fourteenth centuries to the over-decorated, flamboyant Gothic of the fifteenth century, and it was in the latter period that the transition began between the Gothic and the Renaissance epochs.

The Renaissance was at its height in Italy in the fifteenth century, and its influence began to make itself felt a little in France at that time. The transition is well shown by the Chateau de Gaillon, built by Cardinal d' Amboise. Gothic and Renaissance decoration were placed side by side in panels and furniture, and we also find some pure Gothic decoration as late as the early part of the sixteenth century, but they were in parts of France where tradition changed slowly. Styles overlap in every transition period, so it is often difficult to place the exact date on a piece of furniture; but the old dies out at last and gives way to the new.

With the accession of Frances I the Renaissance came into its own in France. The word Renaissance means simply revival and it is not correctly used when we mean a distinct style led or inspired by one person. It was a great epoch, with individuality as its leading spirit, lead by the inspiration of the Italian artists brought from Italy and moulded by the genius of France. This renewal of classic feeling came when France was ready for the change, for the true spirit of the great Gothic period had died. The Renaissance movements in Italy, France, England and Germany all drew their inspiration from the same source, but in each case the national characteristics entered into the treatment. The Italians and Germans both used the grotesque a great deal, but the Germans used it in a coarser and heavier way than the Italians, who used it esthetically. The French used more especially conventional and beautiful floral forms, and the inborn French sense of the fitness of things gave the treatment a wonderful charm and beauty. If one studies the French chateaux one will feel the true beauty and spirit of the times—Blois with its history of many centuries, and then some of the purely Renaissance chateaux, like Chambord. Although great numbers of Italian artists came to France, one must not think they did all the beautiful work of the time. The French learned quickly and adapted what they learned to their own needs, so that the delicate and graceful decorations brought from Italy became more and more individualized until in the reign of Henry II the Renaissance reached its high-water mark.

The furniture of the time did not show much change or become more varied or comfortable. The style of the decorative motive changed, but it is chiefly in architecture and the decorative treatment of it that one sees the true spirit of the Renaissance. Two men who had great influence on the style of furniture of the time were Androuet du Cerceau and Hugues Sambin. They published books of plates that were eagerly copied in all parts of France. From the difference in their work it is not hard to divide the furniture made at this time into two schools, that of the Ile de France and that of Burgundy. Sambin's influence can be traced in the later style of Louis XIV. The portion of the Renaissance



A chair from Fontainebleau, typical of the early Louis XIV epoch before the development of its full grandeur

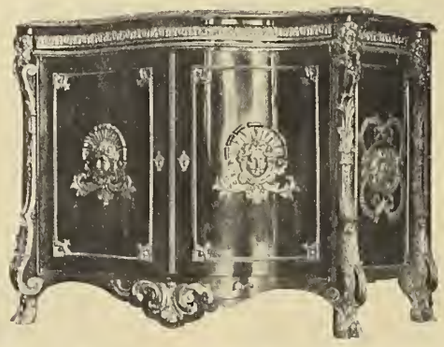


By courtesy of the Metropolitan Museum of Art

A desk table from the time of Louis XIV, under whom France rose to a position of world-wide supremacy in the arts

called after Henry II lasted about seventy-five years. During the regency of Marie de Medici, Flemish influence became very strong, as she invited Rubens to Paris to decorate the Luxembourg. There were also many Italians called to do the work, and as Rubens had studied in Italy, Italian influence was not lacking, but his visit is the beginning of the period of Louis XIII. It was a time of great magnificence, and it was during the reign of Louis XIII that the final break came from the Middle Ages and the Renaissance. It was a transitory but well marked period of its own, and shadowed forth the coming glory of Louis XIV.

In the latter's reign for the first time furniture became really comfortable, and if one examines the engravings of Abraham Bosse one will see that the rooms have an air of homelikeness as well as richness. The characteristic chair of the period was short in the back and square in shape—it was usually covered with leather or tapestry, fastened to the chair with large brass nails, and the back and seat often had a fringe. A set of chairs usually consisted of arm-chairs, plain chairs, folding stools and a *lit-de-repos*. Many of the arm-chairs were entirely covered with velvet or tapestry, or, if the woodwork showed, it was stained to harmonize with the covering on the seat and back.



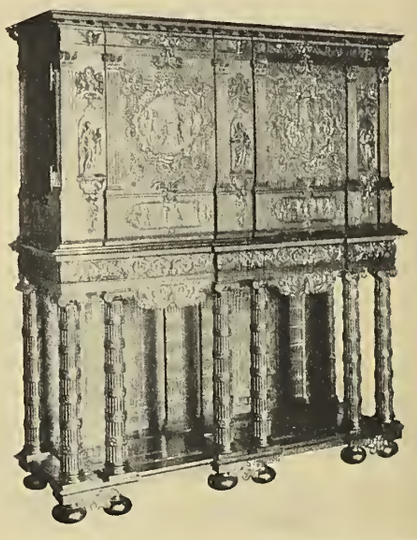
A chest from the palace of Versailles, Louis XIV. The inlay of metals, tortoise-shell, ivory and woods is carried to its highest degree of expression

The twisted columns used in chairs, bedposts, etc., were borrowed from Italy and were very popular. Another shape often used for chair legs was the X that shows Flemish influence. The *lit-de-repos*, or *chaise-longue*, was a seat about six feet long, sometimes with arms and sometimes not, and with a mattress and bolster. The beds were very elaborate and very important in the scheme of decoration, as the ladies of the time held receptions in their bedrooms and the king and nobles gave audiences to their subjects while in bed. These latter were therefore necessarily furnished with splendor. The woodwork was usually covered with the same material as the curtains, or stained to harmonize. The canopy never reached to the ceiling but was, from floor to top, about 7 ft. 3 in. high, and the bed was 6½ ft. square. The curtains were arranged on rods and pulleys, and when closed this *"lit en housse"* looked like a huge square box. The counterpane, or *"coverture de parade,"* was of the curtain material. The four corners of the canopy were always decorated with bunches of plumes or panache, or with a carved wooden ornament called pomme, or with a *"bouquet"* of silk. The beds were covered with rich stuffs, like tapestry, silk, satin, velvet, cloth-of-gold and silver, etc., all of which were embroidered or trimmed with gold or silver lace. One of the features of a Louis XIII room was the tapestry and hangings. A certain look of dignity was given to the rooms by the general square and heavy outlines of the furniture and the huge chimney-pieces. It seems a style well suited to large dining-rooms and libraries in modern houses of importance.

The taste for cabinets kept up and the cabinets and presses were large, sometimes divided into two parts, sometimes with doors, sometimes with open frame underneath. The tables were richly carved and gilded, often ornamented with bronze and copper. The cartouche was used a great deal in decoration, and was wider than high, with a curved surface. This rounded form appears in the posts used in various kinds of furniture. When rectangles were used they were always broader than high. The garlands of fruit were heavy, the cornucopias were slender, with an astonishing amount of fruit pouring from them, and the work was done in rather low relief. Carved and gilded mirrors were introduced by the Italians as were also sconces and glass chandeliers.

Louis XIV, the Magnificent, the "Sun King," was fortunate in having the great Colbert to aid him in carrying out his wonderful plan of founding the *Manufacture Royale des Meubles de la Courone*, or, as it is usually called, *Manufacture des Gobelins*. Artists of all kinds were gathered together and given apartments in the Louvre and the wonderfully gifted and versatile Le Brun was put at the head. Tapestry, goldsmiths' work, furniture, jewelry, etc., were made, and with the royal protection and interest France rose to the position of world-wide supremacy in the arts. Le Brun had the same taste and love of magnificence as Louis, and had also extraordinary executive ability and an almost unlimited capacity for work, combined with the power of gathering about him the most eminent artists of the time. André Charles Boulle was one, and his beautiful cabinets, commodes, tables, clocks, etc., are now almost priceless. He carried the inlay of metals, tortoise-shell, ivory and beautiful woods to its highest expression, and the mingling of colors with the exquisite workmanship gave most wonderful effects. The taste for elaborately carved and gilded frames to chairs, tables, mirrors, etc., developed rapidly. Mirrors came within the people's reach, as they were made by the Gobelin works and were much less expensive than the Venetian ones of the previous reign. Painted and gilded wood took the place of tapestry as wall covering. Tapestry was of course still used, but more as a decoration. The massive chimney-pieces were superseded by the *"petite-cheminée,"* and had great mirrors over them or elab-

(Continued on page 245)



An elaborately carved chest of ebony from the palace of Fontainebleau, representing the period of Louis XIII



There is no real necessity for making the rose garden look like a graveyard through a large part of the year. Grass paths and sunken beds in which the bushes may be bent over, staked down, tied each to its neighbor's base or to a stake and covered with straw or oak leaves, will solve the problem

The Garden in Winter and Winter in the Garden

PRESERVING THE CHARM OF THE GARDEN WHEN THE SNOW FLIES AND WITHOUT UNSIGHTLY PROTECTION—SHRUBS AND VINES THAT ARE COLORFUL IN WINTER

BY GRACE TABOR

[*The last of a series of articles by Miss Tabor on the subject of landscape gardening as applied to the American home of moderate size. Preceding articles in the series have appeared under the titles: "Utilizing Natural Features in Garden Making" (Oct., 1909); "Getting Into a Place" (Nov.); "Formal or Informal Gardens" (Dec.); "Screening, Revealing and Emphasizing Objects or Views" (Jan., 1910); "Boundary Lines and Boundary Plantings" (Feb.); "Planting Trees for Air, Light and Shade" (Mar.); "Planting Shrubs for Mass Effects" (Apr.); "The Part Flowers Play in Garden and Landscape" (May); "Blending Architecture and Nature by Planting" (July); and "The Right Use of Evergreens" (Aug.). Questions relating to further details and planting information will be gladly answered.*—EDITOR.]

THE garden should be, always, a delightful place, "a very pleasant spot," according to the old definition of the word, yet this is just what it seldom is in winter—not because of the winter, but because of our way of meeting the winter. The forlorn dejection of rose bushes trussed up in straw until they look like tombstones leaves nothing of beauty or even cheeriness for the eye to rest upon during the long desolation of the winter. And rhododendrons enclosed with chicken-wire, with a litter of autumn leaves covering them and filling their cages, shows a distressing change from the summer's royal splendor.

All shrubs are of course hardy in their native clime; therefore the simplest way out of the question of winter protection of plants is to evade it altogether by using only native species. These will not need protecting. But it is useless to counsel such restraint as this; no one will practise it, for there are too many lovely things that grow in kindlier climes than ours and yet that may be grown here, "with winter protection," for us to resist. So the next best thing is to study out a manner of giving this protection with the least possible offense to the eye and the esthetic sense.

The thought of it should always lie back of every garden's arrangement—and every garden may be planned so that the protection of its delicate citizens need not present such difficulties as it commonly does. It is only a question of beginning right, just the same as practically all the other garden questions—beginning right and using common sense, along with a little ingenuity.



Hemlock boughs will protect isolated plants that need it, without unsightliness

First of all it is necessary to know just what is it that constitutes the winter's danger to vegetation. Commonly we think of it as being the cold and the snow and sleet and storms generally, but as matter of fact these are not as grave a menace to many things as the sunshine. The rays of the sun stimulate plants to premature activity if allowed to fall directly upon them on even what may seem a cold winter day; and this premature activity is what is so fatal. Winter protection is designed to keep warmth away from them—to keep them *in* the cold quite as much as it is to keep them *from* it—in other words, to keep them dormant during the season when they should be dormant. And the sunlight that is injurious to their tops is just as injurious to their roots—or the ground above their roots—for it thaws this after it has frozen and warms it too much during the middle of the day; then follows a chill when the sun sets and freezing

begins again. So the ground around roots needs protecting as well as the tops of plants—indeed this shielding over the roots is all that many very tender things require. Some of the most disastrous winters have demonstrated this beyond question.

Nature's own protection is leaves—and these are scattered on the ground where the roots get the benefit of them. Nature groups her vegetation too, so that one plant affords defense for its neighbor; and large trees shelter smaller ones and these in turn shelter lower growing shrubs—and creeping things wander in and out beneath these, and all are snug and shaded and suitably protected, without a single straw jacket or chicken-wire cage. Thus we see that it is first a matter of arrangement.



Plan an all-the-year-round garden so that you will have no weaklings that have to be jacketed for protection

Roses are perhaps the most difficult things to deal with in winter as well as in summer—that is, if one cares to have them attractively placed in the landscape. That they should grow in an enclosure set apart for them—a rose garden—I have always urged. But even when so placed, they are ghostly and forlorn-looking when jacketed in straw. Locate the rose garden, in the first place, with the idea of its winter exposure in mind, and see that this exposure is such that the roses are protected by some growth of shrubbery or evergreens—a hedge or a border—from the prevailing winds, if these are severe. Make the beds from six to eight inches lower than the surface of the ground around them. This is a vast improvement over beds level with the walks in summer as well as winter, especially if the walks themselves are grassed; the view across the rose-garden will be uninterrupted by bare and unattractive earth patches showing around the plants if this method is followed, and when winter approaches, the bushes may be bent down, tied each to its neighbor's base, or to a stake, and the space filled around and above them until it is a little more than level with the general surface. Leaves of the oak are unsurpassed for this filling, but straw is perhaps easier to get, in most instances. With this a rough thatch that will help in shedding water is formed—and some brances of evergreens or any tree laid over, to hold it from blowing away. This work should not be done, however, until there has been a freeze which will have driven the field-mice into winter quarters, else they may take up their abode among the straw and dine on the roses, as living goes up under the season's advance.

Such a covering for roses is unobtrusive and inoffensive; it does not suggest the dismal side of winter, and it is quite as effective as boarded-over shelters, providing the shelter belt of shrubs or evergreens is properly placed. Both, however, must be resorted to, if the work is to be assuredly well done.

Usually branches of hemlock may be used to clothe almost anything requiring it, in such a way that the objectionable features attending the use of straw are entirely done away with and the appearance of a small evergreen tree results. Where a shrub must be bound up, I should advise always using such material.

Personally, I would have nothing in a garden which required elaborate winter cover. Some of the tenderest things are grown in chilly northern sections with simply a suitable arrangement of windbreaks and shelter belts. For instance, a specimen of the giant tree of California has been raised from a tiny seedling until it has reached a height of probably forty feet on a Long Island estate by placing it in such a position that winter's fury is tempered by hardier native trees that do guard duty on every side. These are not close to it, but they are so placed that what one fails to intercept in the way of winter wind, the next one catches—and protection is very complete without in the least obscuring the *Sequoia*.

A large garden should have provision for its tender plants—





The necessity for such unsightly and ludicrous protection is an imaginary one. Windbreaks and hedges will protect everything but weaklings, and the latter may well be left out of the garden





In planning to make your garden attractive, in winter as well as in summer, do not overlook the invaluable barberry (*Berberis vulgaris*) nor the Christmas Rose (*Helleborus niger*), which sends forth its waxen flowers from under the snow

if its gardener insists upon growing them—in the form of pits and outside cellars. What cannot be protected without calling attention to its infirmity and thereby spreading an atmosphere of gloom over all the landscape that is within view, should be taken up and housed. Whatever may be protected by a mulch of leaves or straw or sod, or by branches of evergreen, or by twining herbaceous vines around or above it, is not a blot on the landscape, and may of course, remain.

With this matter of protection met, through shelters that are not an offense to the eye, the question of introducing something into the garden that will be a positive feature of winter beauty should be considered. There are shrubs innumerable that have bright berries and others with beautifully colored bark—and all shrubbery is decorative, when well placed, in just the lacy mass of its bare branches against the snow, or their warm color against the browns of vegetation generally, or against the deep tones of evergreens when these form the background. Plan an all-the-year-round garden when planning—it is not difficult—and cheat the winter. In a climate where so many months are dull and colorless, if not actually wintry, this is something which ought never to be overlooked; it is indeed, hardly too much to say that winter should have as much consideration in the arrangement of the garden as summer.

Masses of *Cornus stolonifera* give ruddy warmth to the corner where they dwell; the Black Alder (*Ilex verticillata*) holds its bright red berries practically all the winter; Rugosa Roses bear hips as large as French chestnuts that are a lovely, translucent scarlet-orange; the purple barberry (*Berberis vulgaris, purpurea*) is purple in branch, leaf and berry; the viburnums have fruits that are scarlet, blue-black, and pink-and-dull-blue, while the old-fashioned snowberry and its twin, the Indian currant, are familiar to everyone with the fat white berries of the first, bunched in odd sizes, offering a most attractive contrast to the coral of the latter.



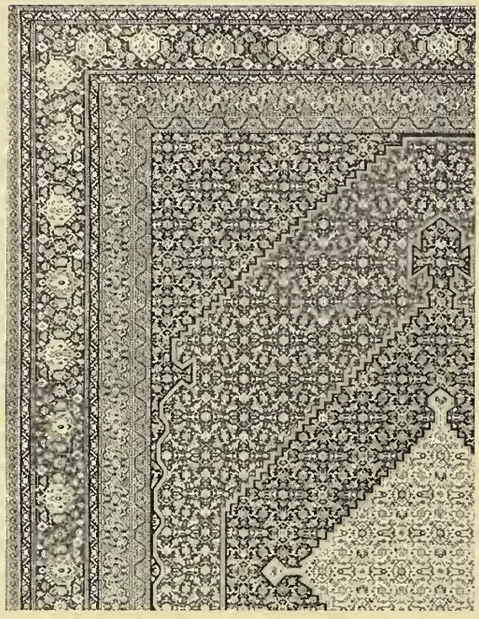
The final test of a garden is its winter appearance. Good work will be good all the year whether in the rich green of summer or covered by snow

More decorative than all other fruits, perhaps, are the berries of the Corky Euonymus (*Euonymus alatus*) and its relatives of the spindle tree family. These are contained in a capsule which bursts as the fruit ripens, rolling back to show the brighter colored, or differently colored seeds within. The capsule is usually a bright orange-scarlet; the seed itself is black in one variety —*Euonymous verrucosus*—a deeper, brighter red than the capsule in some others, and almost white in another—*Euonymus Europæus, fructo albo.* This last is tree-like, attaining a height of fifteen feet sometimes.

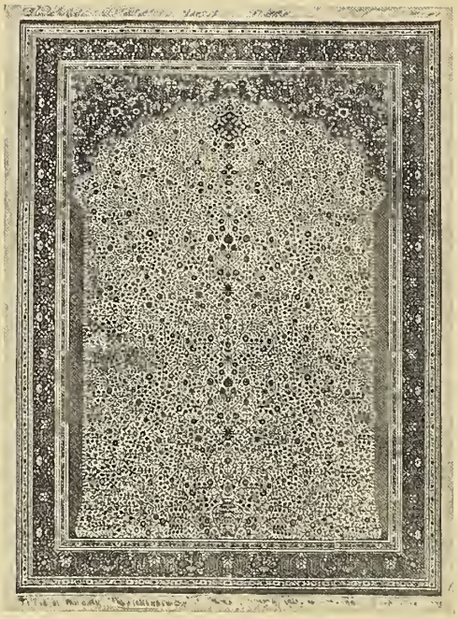
Austrian Pine, hemlock and White Fir are evergreens that are respectively a bright green, a dark green and a blue green; the hemlock is a towering tree fifty feet in height, or it may be sheared and kept at any desired height in a hedge. For a protection that shall not be so dense—and too dense a shelter is not always well, for reasons which are given below—the privet, of which ninety per cent. of our hedges are now made (*Ligustrum ovalifolium*) is excellent. This holds its leaves nearly all winter and grows so twiggy, through repeated prunings, that it forms an impenetrable barrier to animal life and likewise to snow and biting winds.

Where frosts are likely to come late in the spring or early in the fall, a windbreak or shelter that is so dense that it does not allow the passage of air at all, tends to encourage them by keeping the air within the space which it encloses, still. Still air is, of course, favorable to frost. This is the reason why privet is better, in some situations, than a denser hedge which excludes all wind. It is a matter of tempering the wind, rather than shutting it out altogether.

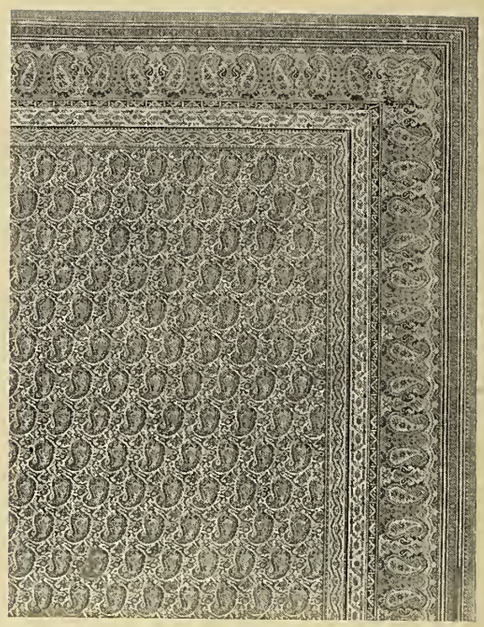
(*Continued on page 246*)



The Sehna has small figures in floral or diaper effects with the pear and palm predominating



An American-made copy of a sixteenth century Kazan prayer rug obtainable at $55 for the 9 x 12 size



The Sarebends always show a field made up of many units representing the Persian pear

American-made Rugs in Oriental Patterns

AFTER MANY YEARS OF CRUDE ATTEMPTS AT IMITATING THE RUG DESIGNS AND COLORINGS OF THE EASTERN WEAVERS, THE TIME SEEMS TO HAVE COME WHEN SUCCESS IS CROWNING THE EFFORTS OF AMERICAN MANUFACTURERS

BY T. E. WHITTLESEY

Photographs by the author and others

THERE is nothing very startlingly new in the machine-weaving of rugs after the intricate and wonderfully varied patterns of the Orient; it has been attempted, more or less feebly, almost ever since that ingenious Frenchman, Joseph Marie Jacquard, put his first carpet-weaving loom into successful operation. There has never been any conspicuous success in these attempts, however, until the present time. Failure has accompanied every effort, usually in the colorings.

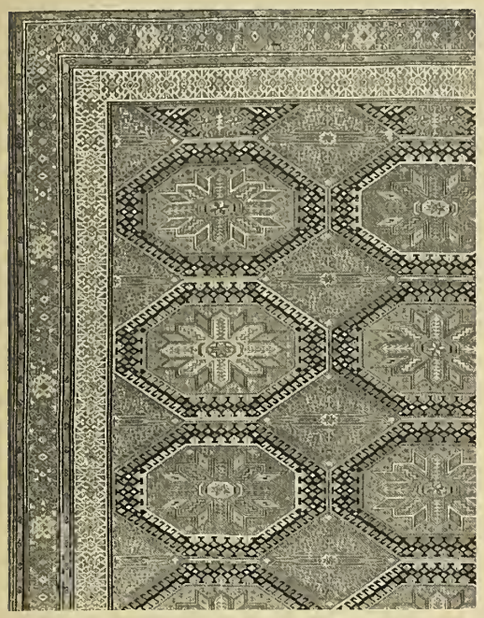
The most distinguishing characteristic of a beautiful Oriental rug is its coloring—never crude or harsh, blending softly from one minor tone to another. The knowledge of how to secure these colors with vegetable dyes, permanently set in Persian wool that has not had the oil and life scoured out of it, is the priceless heritage of the descendant of generation upon generation of rug-weavers in the far East. It was not to be expected that American manufacturers could at the outset, with the necessity for machine-weaving as well as wool-dyeing in great quantities, even approximate the results that have reached their present degree of excellence after centuries of sustained development.

It is hard for us to realize that the designs found in Oriental rugs are not the work of a single man, or even of a group of men. These designs were not made in a day. Sir Caspar Purdon Clarke says, in this connection, "None of the patterns we so greatly admire in old Oriental rugs were original designs; they were but slow developments of various types of surface decoration, where the forms, originally symbolic, were regarded with superstitious respect and the colorings followed rules which were seldom deviated from. The designer's whole effort was therefore narrowed into perfecting forms he already understood, in attending to niceties of shading and in refining his predecessor's work, and this, going on from age to age, resulted in a perfection which could not be obtained by any other means."

This is precisely the reason, of course, that we find all of the rugs woven in a given locality closely following the established type. Take for instance the Daghestans, which come from a province in the Russian Caucasus, originally Persian territory; all bear the characteristic geometrical patterns—stars, hexagons, etc.—differing among themselves, of course, in pattern and color, but all unmistakably from the same school of weavers. Then again the Sarebends, woven in the mountains of western Persia, in the province of Saravan, show always the distinctive field made up of a great number of units representing the Persian pear, arranged in rows, enclosed by a series of narrow borders filled with delicate floral figures, undulating vines and a conventional rectilinear flower.

In addition to its merits in coloring and design, the Oriental rug lays claim to marvelous wearing qualities. The wool from which it is made comes from sheep that have been bred for ages with the idea of getting the longest and toughest coats—sheep roaming barren and mountainous country. After continued trials and experiments most of the American makers have found that, in order to secure for domestic rugs the same degree of excellence in wearing qualities, they have to import their wool from the East—Palestine, Persia, Arabia and the Himalaya Mountains. Even after securing this wool from the opposite side of the earth it has to be sorted out so as to eliminate the short pieces which, parenthetically, are used in the weaving of blankets.

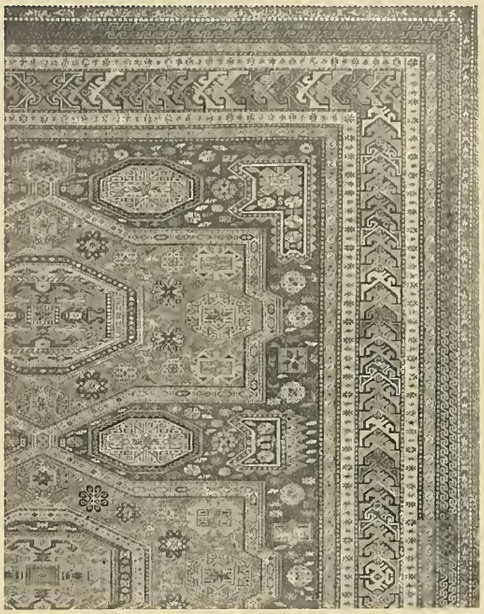
The dyes used in the best American-made rugs are brought



The Soumak weave is a flat stitch with loose ends on the back. It resembles the Daghestan in pattern



A copy of a silk mosque rug. The larger Oriental rugs were made only for the palaces and mosques



Another Soumak pattern in which the characteristic elongated octagons, lozenge and and other geometrical figures are used

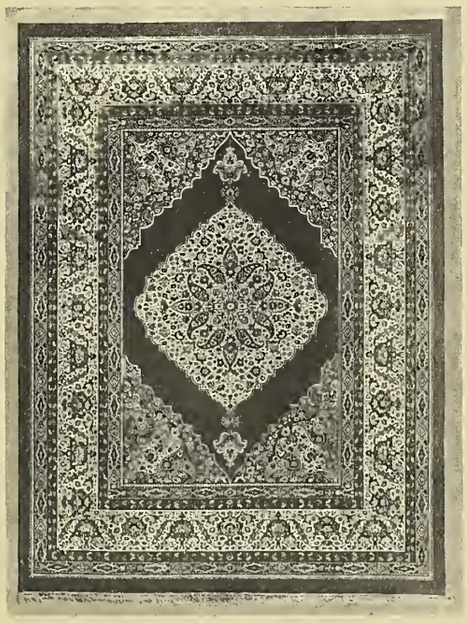
principally from Germany, although some are secured in England and America. It is interesting to know that a first-class rug-weaving mill will use over twenty-five hundred distinct shades of color, all of which have to be subjected to rigid tests for permanency. The refinement of the coloring used in American-made rugs is a thing that has come only after much experimenting and after the production of many carpets and rugs that have been anything but satisfactory in this respect. Just how this long-striven-for result has been achieved seems to be a trade secret that must be guarded zealously. It is really surprising to compare an American-made rug of the Bokhara type, with its dull reds and blues in geometrical patterns, with an original from the Orient. There is in the American product precisely the same colors and the same lustrous long wool. It has been often said that you can tell an Oriental at once from the fact that the design shows clearly through on the back. If that is the case many of the American-made rugs will be mistaken for Orientals for they show this same characteristic feature.

It is not a difficult matter for American ingenuity to duplicate even the more intricate designs of the Eastern rug weavers. The pattern of some particularly fine example of a type is copied on an enlarged scale on cross-section paper in color. The matching of the proper wools is not particularly difficult after that, with the great number of tints now available.

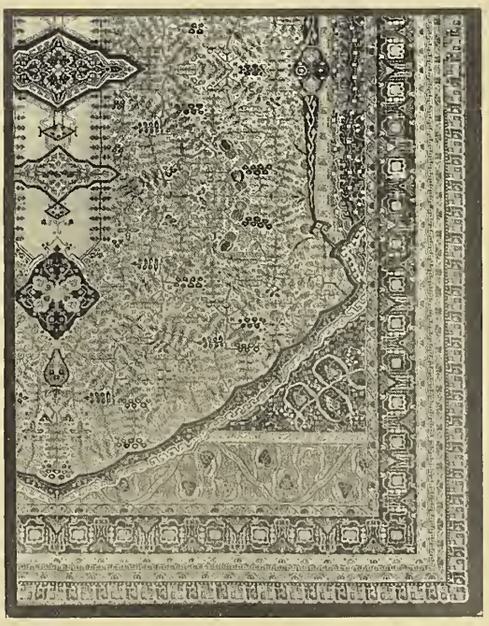
The cost of these domestic rugs is, of course, far less than the original Oriental, on which a duty of sixty per cent. has to be paid in importation. The cost is, as might be expected, however, higher than the common run of domestic rugs. That is, a 9 x 12 size costs about $55, with other sizes in proportion, the cost of rugs being estimated at a fixed rate per square foot.



A detail of an original Tabriz which is interesting to compare with the Tabriz reproduction in the adjoining illustration



A typical Tabriz has a field of old ivory with an outer band of Indian red enclosing a contrasting medallion



The Kirman shows a wide variety of design. Floral forms, and especially the cypress tree or vine, prevail



Lilies-of-the-valley are very easily forced into bloom indoors



If you want to grow your bulbs for cut flowers only, plant them close together in flats



Narcissus Von Scion is one of the most easily forced

Flowers Indoors All Winter

BY F. F. ROCKWELL

Photographs by N. R. Graves and others

BY POTTING BULBS NOW TO INDUCE ROOT-GROWTH, AND BRINGING THEM TO THE LIGHT AS NEEDED, ONE MAY HAVE A CONTINUOUS SUPPLY OF WINTER FLOWERS

HAVE you ever stopped before a florist's window in the winter to enjoy the cheerfulness it seemed to radiate? Possibly the snow fell about your ears, and the wind whistled around the nearest corner, but even through the curve of cold glass some of the joy of the beauty and fragrance therein came to you. And yet you did not purchase: you took away with you only a momentary memory of that "island of enchantment" amid the city dreariness, because experience had taught you how quickly those beautiful forms and colors would droop and perish. And yet flowers as beautiful may be had in the perfection of bloom *for days, even weeks, at a time,* in your own house. No greenhouse, no glass, not a humble hot-bed sash even, is necessary. Perhaps if you had looked, you would have discovered in a corner of that florist's window a basket of brown and russet bulbs, plain and unattractive looking enough. Quite naturally the price-tag indicated that these "Oriental onions" could be purchased for much less than the beautiful flowers displayed above them. Yet each is a concentrated and "canned" bloom, requiring the very slightest attention to be "ready for the table," and a hundred times more satisfactory than any cut flower. Think of the delightful out-of-the-ordinary Christmas and birthday gifts such *living* flowers would make: of the constant cheerfulness they lend to the living-room or dining-room. They may be had in a succession of bloom from Thanksgiving to Easter, and yet all the *work* is done at one time. The task of bringing them to bloom is an easy one.

If you want to have the enjoyment of attending to the whole process yourself, procure your supply of bulbs from a reliable seed store, or order by mail. The bulbs should be firm and plump. The easiest to grow and the most satisfactory are Hyacinths, Tulips, Narcissus and Freesia. They can be grown in pots, but success will be more certain with small boxes four to six inches deep and any size up to the regular "flat" (about 13 x 22 inches), according to the number you wish in bloom at one time. All the paraphernalia you will need is a supply of light, rich soil (one-third old *rotted* manure, two-thirds rotted turf—loam is good), a few fern- or bulb-pans, boxes, and your bulbs. Begin operations early in October. Cover the bottoms of your pots and boxes, which should have ample drainage (see illustration) with an inch or so of coarse screenings, charcoal lumps, pot fragments or sifted coal cinders to assure good drainage. Cover this with an inch or so of soil, and put the bulbs in place, setting them firmly, right side up, and near enough almost to touch each other. The "extra size" bulbs can go a little further apart, but not more than two or three inches. Then cover over and fill in with the same soil, until the bulbs are an inch or so



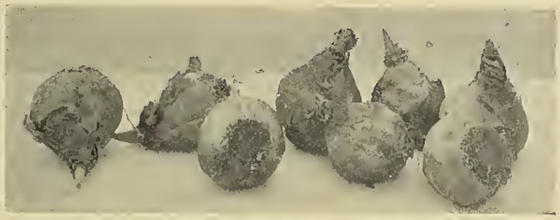
If you will pot a few bulbs now so that they will start making their root-growth, you can make your windows bright throughout the winter

below the surface of the potting soil.

The next step is to select your "storage" place, where the bulbs are to be kept while making roots, and until they are wanted to flower in the house. A cold, dry cellar, if free from mice and dark, will do. If this is not available use the coldframe, if you have one, or simply dig a trench, in any well drained spot, about one foot deep, and long enough to hold your boxes and pots. After placing them here give them a thorough watering, and cover with six or eight inches of soil. Cover Freesias only two inches, with a light soil. If you wish to keep tab on your plantings, use a long stake, with place for tag at the top, in each pan or box. *Don't* trust to your memory.

Your bulbs will need no further care until they are ready to be brought in, except to cover the trench with leaves, litter or strawy manure on the approach of freezing weather, so that they may be got at easily when you want them. This will be in four or five weeks, for the Hyacinths and Polyanthus Narcissi. Success will be more certain with the Tulips and large-flowered Narcissus if you wait until the last of November before bringing them into the house. Their growth outside will have been almost entirely *root* growth; the first leaves may have started, but will not be more than an inch or two high. Immediately upon bringing in, the bulbs should be given another good watering, and from this time on should never be allowed to suffer for water. When the flower spikes are half developed, a little liquid manure, or nitrate of soda, or one of the prepared plant foods, dissolved in water, will be of great benefit applied about once a week. The *temperature* for bulbs just brought in should be at first only 45 to 50 degrees; after a few days 10 degrees more. In the ordinary living-room a little ventilation by opened windows will readily lower the temperature, but care should be taken not to expose the growing plants to any draft. Forcing bulbs, like almost all other plants, will be better and healthier with the maximum amount of fresh air compatable with a sufficiently high temperature.

The plants thus brought in to water, light and warmth, will grow with remarkable rapidity. Just as the first buds are opening out is the ideal time to use them as presents, as they will



Select bulbs that are large and firm. Small, shriveled bulbs are dear at any price



A cross-section of a flower-pot, showing the provision for drainage. Use cinders or pot fragments to cover the hole in the bottom



Bulb-pans are better for forced bulbs than the ordinary round pot, as it is possible to get a greater mass of bloom



Pot a number of individual hyacinths and tulips and bring them into bud for Christmas gifts that will be deeply appreciated

continue subjects of daily attraction for a long time. Those that are kept can be saved, either to plant out or use another year (not next one). Let the soil gradually dry out when they are through blooming, and when the tops are dead take the bulbs from the soil, clean them and store in a perfectly dry place, or in boxes, in perfectly dry sand.

The colors and other qualities of the many varieties of Hyacinths, Narcissi and Tulips will be found described in the fall catalogues of all the best seed-houses.

As before stated, Hyacinths, Tulips, Narcissi and Freesia are the most readily forced and the most satisfactory bulbs. The beginner will do well, for his first attempt, to confine himself to these. There are, however, several more that respond practically to the same treatment, and whose various types of beauty will repay handsomely the trouble of forcing them.

Among these is that queen of Lillies—the Easter Lily (*Lilium longiflorum*). It requires a long season's growth, and after taking into the heat will stand 75 to 80 degrees, but will do well in a lower temperature. Secure large, firm bulbs, and put in well drained pots, about October 1st, and cover with only two or three inches of ashes or very rough manure. As they seem to be more subject to insect attacks, watch carefully, and if necessary use tobacco dust, whale-oil soap, or one of the prepared bug exterminators.

Another very beautiful effect is had by getting a hanging basket, or a pot-hanger with which to suspend a six-inch or eight-inch bulb-pan, and in it start some Oxalis bulbs. They do not need to be rooted first, but should be placed at once in the light and heat (about 55 degrees). They will send out spray after spray of beautiful flowers, continuing in bloom for months. Dry off and rest about June, if started in October; and start again in the fall.

Nothing makes a more acceptable gift or a bright spot for your own living-room than Lily-of-the-Valley blooming in winter. Set what are called "cold storage" pips. They can be grown in plain, coarse sand. Plant closely, leaving the tips exposed, place at once on a radiator or

(*Continued on page 244*)



Mr. Parrish does not have a house and a garden—the two are so closely woven together as a home that it is hard to tell where one stops and the other begins



New Hampshire's season of outdoor gardening is none too long, so that Mr. Parrish finds necessary his greenhouse, in which to secure flowers for the rest of the year

THE GARDEN OF MR. STEPHEN PARRISH CORNISH NEW HAMPSHIRE



Where house and garden blend together—a path leading from the living quarters indoors to the living quarters among the flowers



A simple cement pool with water lilies interrupts the main garden path near the house



There is nothing formal, stiff or conventional about the Parrish homestead; it has grown naturally from the needs of its occupants



There is a very helpful hint for other amateur gardeners in Mr. Parrish's method of dividing flower beds from the paths by the use of boards



A flight of stone steps leading down from the hillside, in which may be found a most interesting example of good craftsmanship in masonry



In this corner of a California bungalow the articles of Indian craft are all ornamental and some are useful. The Navajo rug is a luxurious floor covering, while the uses to which the baskets have been put show their utility

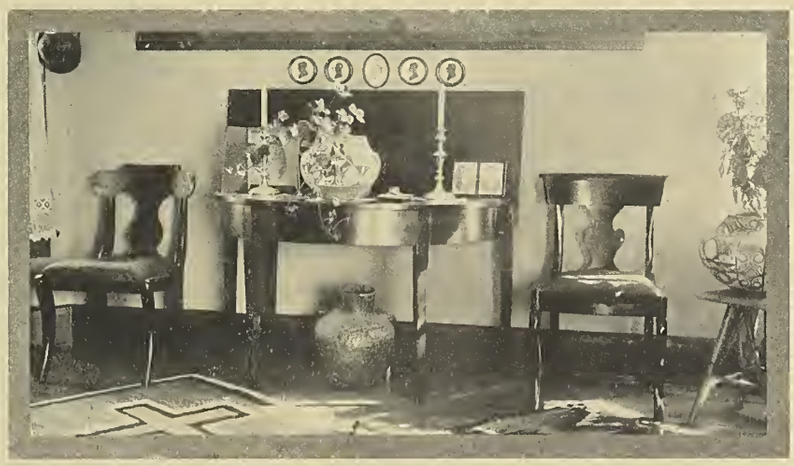
American Indian Art in the Home

FEW REALIZE THE REAL STATUS OF INDIAN ART IN HOME DECORATION—THE PRACTICAL AND ESTHETIC VALUE OF INDIAN BASKETRY, POTTERY AND BLANKETS

BY CHARLES FRANCIS SAUNDERS

WHILE Americans ransack the Old World for the artistic adornment of their homes, there is at their very back door, so to speak, practically unknown and neglected, a native art of remarkable possibilities for interior decoration. I refer to the art-work of the American Indian, especially as developed along the lines of pottery making, basketry and blanket weaving.

So far as the average American knows of this work at all, he thinks of it as something suitable mainly for curio collections or museums, or at the most for an odd corner in a den or studio. Nevertheless it possesses a very great value in the practical furnishing of the home, as the illustrations accompanying this article seek to show. Not only is it in good taste in an informal country house, a vacation lodge or a Western bungalow, but it adapts itself in a remarkable way to association with the finest and most dignified types of furniture—the quiet and harmonious coloring which unfailingly distinguishes the work of the unspoiled Indian artist, being in perfect concord with the soft browns of solid mahogany or rosewood, with copper, brass and other adornment of the house beautiful. Few ornaments are so adaptable.



There is no jarring note in this juxtaposition of antique mahogany furniture, Navajo rug, and Apache wicker jar (beneath the table)

Particularly do the simple shapes and designs of this primitive art comport with the simplicity of old-fashioned furniture. When an Indian jar would be out of key set upon an elaborately carved Chinese stand, it seems to the manner born when holding a potted plant upon a quaint sewing-table beneath a mirror of our grandfather's time. This ability to harmonize with the best of other days is the test of the innate worth of the American Indian's art. It is essential to remember, however, that it does not do



Around the fireplace the presence of these Indian furnishings enhances the atmosphere of informality and comfort which is inseparable from the chimney corner

to mix ornate types of art work, as of Japan and the Orient, with this more elemental and unelaborated work of the Indian. Where the latter is used to any extent, it must make the predominant feature in the decoration of the room. No one knows better than the housekeeper of the Far West the charm of the Indian work; and a Southern California bungalow with well chosen Navajo rugs upon the floor, Indian jars holding potted plants and cut flowers, and workbaskets of Indian weave on table and mantel, is always a pleasant feature to Easterners in their first experience with Pacific Coast home life.

There is, however, good Indian work and bad, and care is needed to discriminate between that which is put together hastily for sale to travelers and that which the Indians have made for their own use, or which is the product of true artists who labor quite as much for the love of their art as Michelangelo did for his.

The forms of most practical value in American homes are the wool blanket — for floor rugs and couch-covers — pottery and baskets.

INDIAN BLANKETS

Among Indian blankets the Navajo is preëminent when good, but its degrees of excellence are various. Best for looks and wear is the kind made from the wool of the Navajo's own sheep, and woven on *wool warp*. A cheaper grade is made with a cotton warp which shortens the life of the blanket. The natural wool of the sheep produces, without dyeing, four colors—gray, brown, white and black—and blankets with designs woven in combinations of any of these colors can be counted on not to fade. All other colors in the present-day Navajo blanket are made by the use of aniline dyes, and are more or less likely to fade. Red is the most reliable of all, and a bit of this in the design of the natural wool colors is often a distinct advantage. Of other colors it is well to be wary, and especially of orange, green and purple. All these bright hues go liberally into the designs of a light weight style of Navajo blanket often seen in stores, which is woven of Germantown yarn bought ready-dyed from the traders. It is not recommended for floor wear. Until about a generation ago the dyes used by the Navajos were entirely of their own manufacture from vegetable and mineral sources of tried integrity, but since the traders have introduced the aniline colors to them, the old style of coloring has become obsolete. With the civilization of "'Lo,' the poor Indian," have come a few real disadvantages.

As to the designs of the Navajo blanket, the best are such as are purely Indian, and are usually symbolic—as the terraced blocks that indicate to the aboriginal mind the clouds of heaven, the cross that typifies the morning star, the zigzag lines that stand for the lightning. The swastika, though very much overdone of late, is also a native design. It is hardly necessary to say that pictorial designs representing such objects as battleships, American flags and Bartlett pears—I have seen all these in a trader's stock—are debased art, as ridiculous to the Indian as to the cultivated white. They have been ordered made by mercenary traders to catch a certain kind of custom.

As a floor covering, the Navajo rug is ideal. It keeps its position without tacking down, wears indefinitely and is easily cleaned. Besides, it is comfortably ornamental.

THE PUEBLO POTTERY

Indian pottery —all that is worthy the name of art—is the especial art of the Pueblo Indians of New Mexico and Arizona — an interesting race who dwell in stone and adobe villages, and long before the white man ever heard of them had developed a remarkable civilization by their own efforts. They are believed to be direct descendants of the prehistoric Cliff Dwellers, and of their twenty-seven villages or *pueblos* almost all produce some form of pottery. The make of each *pueblo* has a char-



Indian accessories for a sewing-table, giving an acceptable note of color against the mahogany

acter of its own, recognizable by connoisseurs from that of all the others.

The most useful of the pottery forms for American homes is the water jar or *olla,* though a flat, plaque-like bowl with striking designs from one of the Moqui *pueblos,* makes a delightful wall decoration. Simply as something to be looked at, any room is adorned by a jar from Acoma with its delicate, conventionalized leaves and flowers, or one from Santo Domingo *pueblo* with its chaste, geometric designs and almost Greek grace of shape, or by a specimen of unornamented lustrous black ware of Santa Clara or San Juan. From the standpoint of utility these jars are serviceable especially as jardinières and receptacles for cut flowers. When put to the latter use, it is best to place the flower stalks in a glass jar or bottle filled with water and set this inside the Indian jar; for while the jars are made to hold water, their lack of glazing causes a slight "sweating."

Much of the distinctive charm of Indian pottery is due to its being fashioned and decorated entirely by hand. No potter's wheel is used. Unlike the Navajo blanket, the pottery is yet practically free from the debasement of aniline dyes—the coloring used in the design being made from certain native mineral earths, and is permanent after firing. In buying, the main point to guard against, after one is satisfied with form and decoration, is the possibility of the design not being fixed because of improper firing. This is easily tested by wetting the finger and rubbing it across the design. If the color has been rightly burned in, it will not be affected even by scouring with soap and water.

BASKETS

Indian baskets, being much more easily carried by travelers than either blankets or pottery, are perhaps the best known form of all the Indian's art work. They are to be had in almost every conceivable form, from the flat plaque of Moqui to the globular water bottle of the Paiutes and Apaches, and can be used in countless ways. For the American home, however, the more delicate weaves are best, such as those of the California tribes in which the coloring is given by the skilful intermingling of different grasses and fibrous roots. As work-baskets, scrap-baskets, flower-pot holders and trays, there is abundant use for them in a household, and if care is exercised in the selection, they need never clash with the most dignified furnishing. While the coloring of the best baskets is from native dyes or more often consists of the natural hues of the material employed, the use of aniline dyes has crept into considerable of the latter-day basketry, and is particularly in evidence in the remarkable work of the Moqui basket weavers. As these colors are glaring when fresh and shabby when faded, their use should be discouraged by buyers refusing to take any work but that whose designs are in native dyes or the natural color of the material.



Navajo rugs and Pueblo basket in a hall-room with old-fashioned stand and mirror



These Indian baskets and rug are not only in harmony with the other furniture, but they mitigate the staid old-time atmosphere

THE DECLINE OF INDIAN ART

The Indian art work of the United States, though still abundant, is unfortunately in imminent danger of extinction, due to the educational policy of the Government, which in seeking to give the redman a white man's schooling, is estranging the younger generation from the Indian ways of life. Their white instructors as a class seem entirely ignorant of the essential worth of the aboriginal art, and, far from encouraging it, are debasing it by atrocious kindergarten methods, which are foreign to the Indian's natural way of expression. Only the older Indians possess the traditional secrets of their art and are qualified to transmit them to the younger. Fortunately, it is not too late to encourage this, if the will to save this American art exists in the American people; but it must be done before the old women who make the best blankets, the best pottery and the best baskets, die off. These beautiful and serviceable arts of the first Americans are certainly a national asset worth conserving and developing intelligently.

Before and After You Sign Your Contracts

BY CHARLES K. FARRINGTON

STRANGE as it may seem, it is often the poorest economy to give your building contracts to the lowest bidders. There are many points to be considered in placing them, and it is the writer's intention in this article to give hints which should help the prospective house-builder to obtain the best results in the house he may be building, by showing him what it is best to do when he accepts the estimates, and also after building operations have been commenced.



WHY ESTIMATES MAY VARY

The estimates may vary for one or more of the following reasons, which have been selected as typical:

1. The bidders may have made mistakes in estimating.

2. They may not have figured to supply what the plans and specifications call for, thinking that the latter would not be enforced.

3. Outside supply men may have made mistakes, or may not have figured to give what the specifications call for, in submitting estimates to the contractors who are estimating.

4. Some of the estimating firms may have a large capital which enables them to purchase for cash, and so to obtain very favorable prices. They may also have steam or electric power in their workshops, and so can get out material at much lower rates than their competitors, who have only hand-power machinery.

5. Members of some firms work with their men on the work itself. They therefore do not have to hire so many men. They consider their profit to be obtained largely from their own personal labor. It is obvious that such a firm can submit lower estimates, especially (as is frequently the case) when the firm is composed of three or more members.

If you have received low estimates and have cause to think they are so on account of the reasons mentioned in examples 1, 2 and 3, do not by any means accept them, for if you do you will be very likely to have endless difficulties. It is better not to force a contractor to undertake work under such conditions. Every contractor should be entitled to a fair profit. Examples 4 and 5 are instances where you can obtain lower estimates, and yet be on the safe side if you accept them.



WHEN PLACING THE CONTRACTS

It is well to remember, when placing your contract, that there are three points of view:

1. The owner, as a rule, has only so much money to spend, and he almost always wishes to obtain a far greater amount for it than is possible.

2. The architect wishes the owner to build, and so endeavors to obtain estimates which will be within the amount the owner can spend.

3. The builder, as a rule, desires work, and tries to obtain it by submitting as low an estimate as he possibly can.

These conditions frequently make it very difficult to obtain a satisfactorily built house, as all interested parties are working from different points of view. But if the owner in the beginning will only definitely decide how much he can spend, and then be satisfied with a *reasonable* amount in return for it, much future trouble can be avoided.

A RELIABLE CONTRACTOR

Remember, above all things, that to have a contractor who looks after the owner's interests is most essential. Let me give the following example, which will explain my meaning better than many words: I was once given by a builder the order for oak flooring for a house, and the very finest grade was called for in it. Upon looking over the plans and specifications to learn exactly how much was needed I discovered that the best grade was not specified. I at once called the contractor's attention to the matter, but he refused to make a change in his order and buy a less expensive kind, for he said it must have been a mistake on the part of the architect to have specified that grade. The order was a large one, and he would have made a good saving. With such a contractor you will be sure of obtaining the best results, and you will also be spared much worry. I was not surprised to find that the contractor just mentioned frequently received work when he was not the lowest bidder, as it was considered good policy to have him do the work even at a higher cost.



AVOID CHANGES AFTER SIGNING CONTRACTS

Be very careful about making changes in your plans and specifications *after* the contracts have been signed. Carefully consider all details beforehand, and then you will be sure of obtaining what you require at the lowest price. After your house is under way it is practically impossible to have different firms submit estimates upon making the changes. You will usually have to allow the contractor to charge what he sees fit. Such changes are called "extras." They are a source of trouble to the contractor, and you pay accordingly. For example, you may wish a different wood used for the trim of some of the rooms. The contractor undoubtedly placed his order for all the interior finish as soon as he received his contract from you. He agreed with the mill for a certain price for what he required. He is now obliged to change his order, and cannot obtain figures from other mills, and so there is no competition, and he has to pay what the mill people see fit to ask. They in turn have probably been put to an additional expense by the change, and naturally do not feel that they should stand for any loss, and so the owner in the end pays more than he would if he had made the change *before* submitting the plans and specifications for estimates. If it were not for lack of space I could give the reader many such examples. I know it may sometimes seem best to add a room, or a window, or to make some other change after the house has been partly built, but if you do you must expect to pay well for having it done.



DECIDE ALL DETAILS BEFORE STARTING WORK

Before your architect draws your plans and specifications, visit as many houses as possible, or study plans and specifications and so obtain ideas. Then draw rough sketches and submit them to your architect, and let him know your requirements. He will suggest to you many ideas and will incorporate your own in those he works out for you. But above all you must let him know exactly how much you can spend and also just what you require.





The old and the new. We are returning to the lines of the best furniture of Colonial times, and now, as then, we are apt to combine many periods in one room

The Season's Furniture

A RETURN TO THE INFORMAL STYLES OF THE SEVENTEENTH CENTURY—SUCCESSFUL REPRODUCTIONS OF OLD ENGLISH PIECES—COLONIAL FURNITURE IS HERE TO STAY

BY KATHARINE N. BIRDSALL

THE reproductions of stately furniture of the early Italian and French days that have been used in our formal houses are fast disappearing in this age of informality, and the pendulum has begun its return swing, bringing us slowly but surely back to the styles used from the time of William and Mary of England to the end of the Seventeenth Century.

The furniture of the Renaissance has had its season of popularity with that of the Colonial period. The Colonial, however, is here to stay, and the old furniture of our great-grandfathers' days is carefully preserved by the artisans and duplicated for those of us who have no furniture inheritances.

By many people the period covering the full time between the years 1700 and 1800 is called the Georgian period. Properly, however, the Georgian period followed that of Queen Anne, about 1714, beginning with the Chippendale period near the middle of the century, and ending with the Sheraton, about 1790.

Italian and French pieces blend in very well with the earlier English, and there is always demand for Louis XV and Louis XVI styles. In full bedroom sets these French styles are in high favor, but for other rooms single pieces only are used.



Circassian walnut dressing table, copied from one of the period of William and Mary

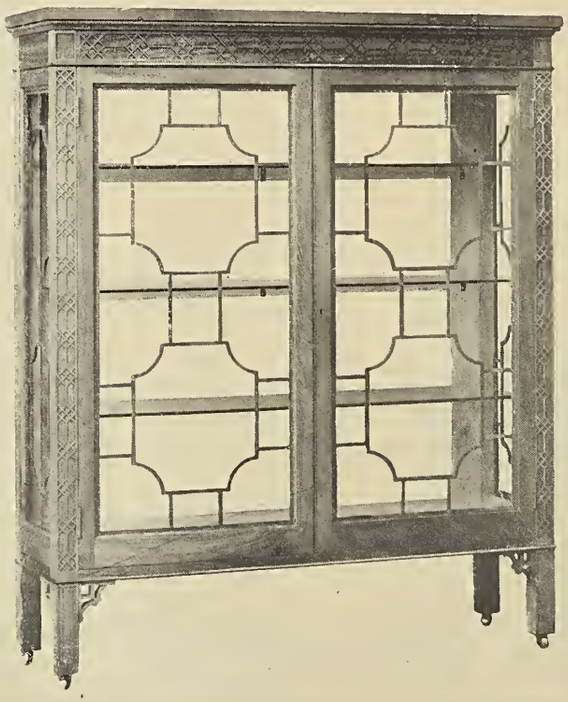
The beauty of the woods used to-day is enhanced by masterful polishing which brings out the exquisite markings and puts a wealth of color and warmth into the furniture. The most beautiful of all, though perhaps not susceptible of as high a polish as mahogany, is Circassian walnut. It is expensive because the trees must be very old before the wood reaches the required state of perfection, and there is necessarily much waste in cutting out the many imperfections of the old wood. Mahogany is in great demand because of the revival of period furniture. Nearly every piece of the furniture we are now copying was mahogany — the light Georgian pieces and the heavy Colonial as well. Satinwood was largely used in the English designs at the end of the eighteenth century, and also white mahogany. These woods are both more expensive than mahogany, and are now used in the reproductions of the Adam Brothers and Louis XV and XVI designs, the white mahogany especially being decorated with dainty hand painting. Walnut is used quite extensively in dining-room and library furniture. Mahogany for the bedroom is still most popular, and what oak is used is colored extremely dark to match the old English oak of Elizabethan days.

Birdseye maple and curly birch, most of which come from Canada, cost about the same as mahogany. Their light color makes them favorites for bedroom sets, and the majority of these are in the styles of Louis XV and XVI.

We are so used to the thought that most "old" furniture is mahogany, that it will doubtless surprise those who have not made furniture a study, to know that mahogany was first used about two hundred years ago. Previous to that time walnut was the favorite English wood, following the oak veneered with Italian walnut. Tuna mahogany, now used for sets and occasionally for single pieces, has not quite the color of the "old mahogany" to which we are accustomed. It is the natural mahogany wood, and is lighter in color because of the lack of stain; it is stained only enough to make all the surface of one color—the color of the wood where the sap ran the strongest.



Original Queen Anne settle covered with *petit-point* needlework. Reproductions of this style are much in vogue, with a machine-made covering as a substitute for the hand work



Reproduction of a Chinese Chippendale bookcase, distinguished by its delicate carving as well as by its fine proportions



The Twentieth Century reproductions of Sheraton and other pieces are marvels of craftsmanship in spite of our supposed inferiority to the old cabinetmakers

One of the handsomest styles made after the Sheraton period, the end of the eighteenth century, is a dark inlay instead of a light, on mahogany dining-room and bedroom sets.

To-day there is little new in shape; we have gone back to old English and Colonial times, and the quaint grace and comfort of the old pieces, the artistic beauty of the workmanship, make us rejoice that our artisans can so closely carry out the designs which in old furniture are to-day almost priceless.

The reason for the decline of the vogue of elaborate Italian and French styles is very easily traceable to the popularity of the old English country house idea. Where there is no formal drawing-room or reception-room there is no place for formal furniture. Our American living-rooms lend themselves only to the comfortable stuffed furniture of the Elizabethan, Queen Anne and Jacobean periods, relieved by the lighter styles made after the manner of the eighteenth century makers, Chippendale, Adam, Hepplewhite and Sheraton, and the French of Louis XV and Louis XVI.

The old English furniture is so beautiful and so varied in design that it is impossible adequately to describe its reproduction in a single article. The copies are legion, and, in the well-made furniture, so exact as to puzzle even a connoisseur. It is very difficult nowadays to secure an entire set of antique furniture, even if one has the money to pay well for it; and the best interior decorators and furnishers are forced to have old pieces made to "piece out" special orders of genuine antiques. Only the collector knows the difference—the average lover of old furniture is as much entranced with the new piece as with the old.

Craftsman furniture of the better grades is still in evidence, and is associated in our minds with a certain type of living-room; but the light Georgian furniture is now a relief to the eye, and much easier to handle. Craftsman designs have found their place as knockabout furniture, where they will maintain their deserved popularity.

The first thought for a living-room is a settle or couch, and everything else centers about this one piece. If the settle selected be a copy of the Jacobean period, its earmark will be elaborately carved woodwork and Renaissance tapestry. Furniture of this period is used in large rooms paneled in old English oak, with highly carved mantels and pilasters. The old tapestries, which are cut up for covering the Jacobean furniture, are



These chairs are reproductions of designs by the Adam Brothers. They are of satinwood, covered with damask

becoming very scarce, and are almost altogether replaced by modern tapestries which are clever imitations and wear well. In Queen Anne's day the coverings were of *"petit-point"* needlework, in marvelous designs, and this work is now very rare. The *petit-point* was also used for bed-covers, and the beautiful stitches and patterns represented many years of eye-tiring work. It was a sign of wealth then if one possessed a *petit-point* bed-cover.

An old Colonial stuffed davenport, leather-covered, forms a good foundation for the living-room or library. A hundred and fifty dollars will buy a beauty, with a low, luxurious, deep-cushioned arm-chair to match at sixty dollars. Small arm-chairs with low seats—"lady chairs"—are of the same model as the large arm-chair, and stuffed with feathers and down.

The wing chair, that quaint old high-backed Colonial friend, with a most luxurious seat, is made this year with over-generous five-inch-thick cushions, often with an air-cushion in the center.

The chaise-lounge is another luxury of the living-room or library, and has one advantage over a settle or davenport in that the parts can form either a lounge, or two arm-chairs, or a large arm-chair and a stool.

Most attractive sets consisting of mahogany settle and chairs are made with wooden rim and cane seats and back. Some of these settles have fat cushions and valance or half-curtain over the back, while the chairs are supplied with thin cushions tied on. The lines follow the old Adam and Sheraton designs.

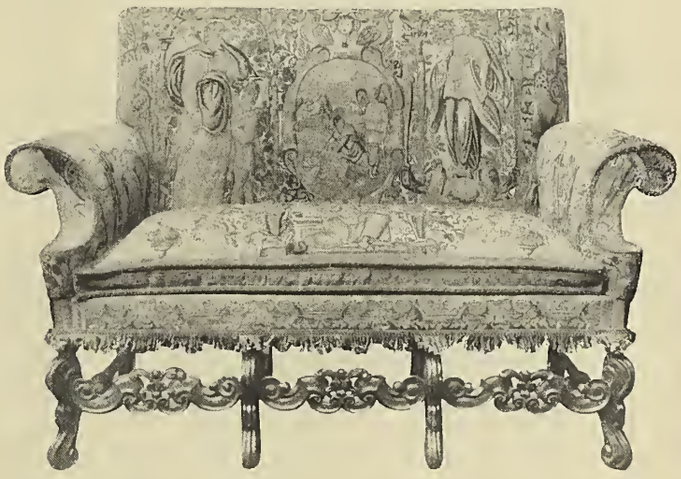
In the dining-room the round table is still a favorite, and is either quite plain mahogany, walnut or oak; or elaborately carved according to the period copied. Queen Anne tables are simple with straight legs. More elaborate work is found on the Adam and Chippendale tables, but the lion's claw and the ball-foot now are the surest mark of the Chippendale period, and these we find in most of the Colonial reproductions. Eighteenth century dining-rooms had table, chairs and sideboard table only; in the latter part of the century, however, the pedestal sideboard came in, and these are now reproduced to perfection. Hepplewhite sideboards are exceptionally graceful, and come in various shapes and designs. Many of the original Hepplewhite pieces — bedposts, chairs, tables, etc.—were beautifully inlaid and carved, as were the Sheraton; and the twentieth century reproductions are also marvels of craftsmanship.

Chinese Chippendale library and dining-room pieces, with exquisite inlay and carvings, are among the most elaborate popular reproductions, while occasionally one sees the very decorative and much decorated Dutch marquetry pieces, finely inlaid.

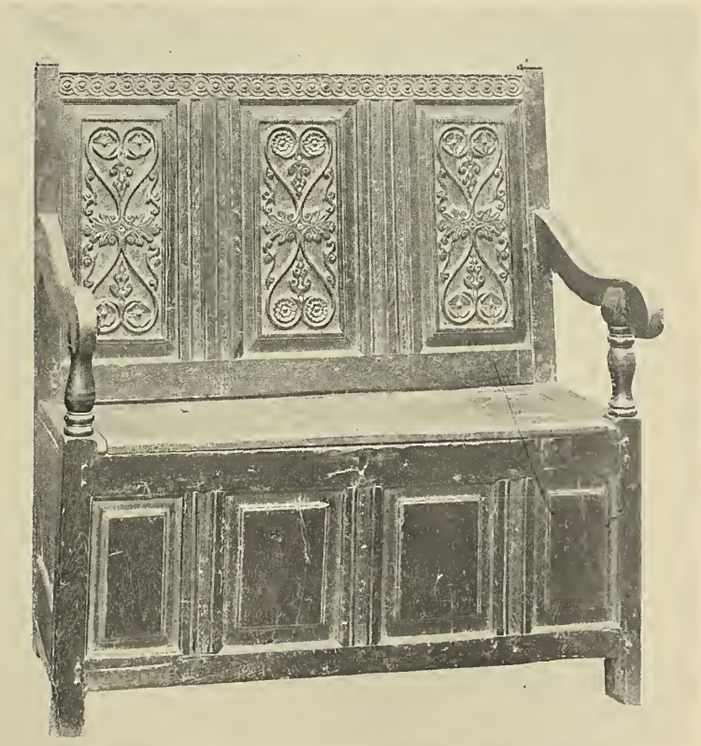
A Circassian walnut dining-room set, with exquisite soft polish, which brings out the natural beauty of the wood, made in the style of the William and Mary period, is worth close to two thousand dollars — beautiful to contemplate, but beyond the pocketbook of the average home-builder.

The daintiest of bedroom sets are those which are hand-painted or stenciled. The shapes conform to the eighteenth century designs, and the stained wood is in splendid imitation of the more expensive woods. Oak is the foundation of the stained furniture. The exquisite enameled and hand-painted sets are made of birch, a very smooth wood which takes and holds all colors of enamel, and makes a smooth and desirable surface for

(*Continued on page 243*)



Original Jacobean settle with tapestry covering. These pieces of furniture range in price between $900 and $1,400



Carved oak settles, fashioned after those of the Elizabethan period, are in demand for hall or living-room. The genuine, old settle shown above is a good example of the carving of that day





THE SPIRIT OF OCTOBER—A CONNECTICUT ROADSIDE



THE SPIRIT OF OCTOBER—A CONNECTICUT ROADSIDE



The work of the Chicago School is marked largely by strong horizontal lines which serve to make the building seem more at home on the level sites of the western plains. A house at Riverside, Ill., Frank Lloyd Wright, architect

Country Homes of the Western Plains

BY HUGH M. G. GARDEN

[*The problem of choosing an architectural style for the American country or suburban home is one of the most puzzling that confront the home-builder. In order to bring about a better understanding of the more common types and with the idea of clarifying, as far as possible, this whole matter, we have asked a number of prominent architects to present each the case for one particular style. In the December issue Mr. Frank E. Wallis, the well known authority on Colonial architecture, told why a house of that type is the only one to build. Mr. Allen W. Jackson presented in the January issue the case for the Half-timber house. In February Mr. Aymar Embury, II., added his convincing argument for the picturesque Dutch Colonial. Mr. J. Lovell Little, Jr., told the merits of English Plaster houses in March, and in May Mr. Louis Boynton wrote in favor of Italian adaptations for American homes. Several other styles will be explained and illustrated in future issues.*—EDITOR.]

I AM asked to contribute something on an unnamed style sometimes vaguely referred to as the product of the Western or Chicago school—it would be presumption to appropriate to anything so tenuous the imposing title "American Style." The reader who has followed the previous contributions has perhaps noticed that each author insists that the style chosen shall closely fit and express the local conditions. He has been shown that the Englishman, the Dutchman, the Italian of a bygone century, has each in his way produced a style or type of building that fits our local conditions and fits it better than any other style or type. All the authorities, of course, cannot be right, but all may be partly right, and I think that examination of the various arguments will show that the qualities which recommend each are broadly alike. The reader then is left where he began, and it remains, after all, a matter of choice, with similar arguments recommending different styles.



A suburban home that rests solidly on the ground by reason of its broad stone base. Plain brick and plaster surfaces with stained wood strips secure the entire decorative effect. Walter Burley Griffen, architect

There is, however, a common gap in each argument. Let us take, for instance, the argument by

the advocate of the Italian villa type. He says in effect that we for various good reasons should build houses having broad, simple wall surfaces, penetrated by openings which balance well, but need not of necessity be obviously symmetrical, and that for the sake of unity we should have broad, overhanging eaves and simple, low-sloping roofs. He then proceeds to show that for reasons of economy such wall surfaces can be easily and beautifully made in plaster. His deduction is that we should therefore employ the Italian style which makes use of all these things. If we grant that these things are desirable and that they produce "style," a logical deduction would be that we should have them; not necessarily that we should have "Italian" buildings. If the result, after we have employed them in our design prove similar to the Italian villas, well and good, but it is important that the horse be kept in front of the cart and that we strive for style in the abstract, not for English or Dutch or Italian style, not even for American style—consciously.



A bedroom in one of Mr. Griffen's houses showing the effective use of leaded glass in the windows

The real question is "What *is* Style?"—not *"What* Style?" If we are successful in determining what this elusive quality is, then the way to get it will be the next object of our search and will be, perhaps, not difficult to find.

All arts are alike in that the common end and aim of each is the weaving of a pattern. The pattern to be woven in the designing of a house is one of forms, lines, colors and textures; relating, repeating and contrasting one with the other, creating rhythms, directions and accents. Without these rhythms and accents, without the pattern, the work remains mere building. Style is the relation of these rhythms and accents, one to the other, to create a pattern; the relation of form to form, color to color, texture to texture and each to all creating one definite expression.

Style is synthetic, and the architect, taking rooms, halls and staircases, arranges them in sequence according to their use and importance; and in the rearing of their walls, floors and roofs, relates planes, solids, voids, lights, shadows, textures and colors so that each gives to each an added and enriched meaning and expression. A window designed essentially as a device for letting light and air into a room becomes, by reason of its proportion and placing, a shadow in contrast to a plane of light, an accent or a note in a rhythmic scale, a line of direction or a spot of decoration according to its arrangement. The delicate adjustment of part to part, each comely in itself, the intricate interweaving of texture, form and color to produce a web or pattern at once logical and interesting: that is style in architecture. Simplicity of style is desirable if we have a right understanding of the word. The simplicity of the side of a grain elevator is not in itself admirable, but the simplicity of a flower is lovely; that simplicity which attains the highest degree of elegant and pregnant meaning without obtrusion. Let us say an interesting simplicity. In architecture there is a fatal tendency to consider style an affair of columns, cornices, doorways, etc., of low roofs and high roofs, of brick walls or plaster. A much more intelligent view-point is necessary if we are ever to outgrow the hit-and-miss results that now make our streets a hodge-podge of incongruities, each swearing at each. It is doubtful if we shall ever again have any great uniformity of type such as has in given places and times produced marked and recognized styles. Altered conditions have altered our artistic ideals and expression. The development and growing independence of the individual call for a more various expression, but it is not inconsistent to assume that a growing intelligence on the part of the individual will ultimately result in an artistic expression richer in variety and still possessing unity commensurate with an even development of the individual unit. Such a style will be the outgrowth of democracy.



The garden front of one of Mr. Frank Lloyd Wright's houses, where the window-boxes have been made an important architectural feature

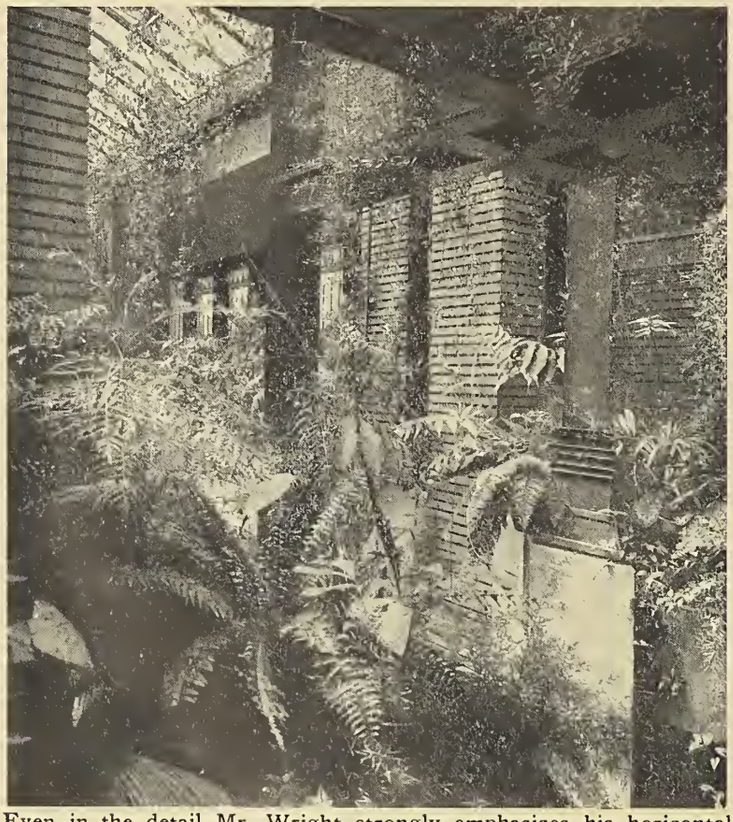
To apply these definitions and principles to house building, let us consider an entire property as the home, part under roof and



A summer home at Glencoe, Ill., that is another illustration of the striking way in which these Western homes fit naturally to the ground. Richard E. Schmidt, Garden & Martin, architects



An enclosed porch that shows a free outdoor treatment, independent of precedent. Pond & Pond, architects



Even in the detail Mr. Wright strongly emphasizes his horizontal lines throughout

part out-of-doors. If the property be located on a street in close contact with others, privacy will be sought, along with a certain formality consistent with the straight lines of the street and of the property. If the estate be large, privacy will be achieved by setting the living spaces both of ground and house back from the public highways. If the ground be susceptible to easy arrangement a measurable formality will still be desirable, for a house is but the background for human life, and to reclaim the



A house in Oak Park, Ill., built of brick with limestone trimmings, where the straight lines harmonize with those of the street. Spencer & Powers, architects

ground from the wild will be the first necessity to prepare it for habitation. If the ground be rough and intractable the architectural development will be less formal, less rigid, for the essence of good design is that each part shall harmonize with every other part, and the house is but a part of the home, a part of the picture.

A formal Colonial house perched upon the ragged rocks of the Maine coast is unsuited, in spite of the efforts of the Colonial builders to put them there, for the spirit of the house and of its setting are antagonistic. Contrast is a necessary quality in artistic composition, but its complement is harmony. Contrast and opposition are different words.

An appreciation of the "style" of the landscape is the first essential in determining the style of your house, and this style cannot be changed, for no matter how thoroughly you transform the garden and immediate surroundings to conform to the selected house style, there will still be a hedge over which you will look into the unalterable face of Nature as she is around you. The house must grow out of the ground as naturally as the trees. The very color of the air has a bearing on the style, particularly as to color. The bright hot colors suitable to the tropics are a pain to the eye in the gray-blue air of New England or Illinois and when the snows of winter spread a cold white background they are unbearable.

It is as impossible to give a signed and sealed prescription for the selection of a style for an American house as it is for the style of a portrait. A rough and rugged man must be painted in a different way from a frail and delicate girl, and the circumstances governing each house may change its character as widely. The site, the relative importance of the house, and the individuality of its occupants are potent factors in the determination of its style. Dignity, elegance, picturesqueness, simplicity and homeliness are not determining factors of style but merely attributes. Kinds, quality and availability of materials are details in the technique of architecture—not determining factors of style.

The illustrations shown are examples of houses having the elusive quality called "style," without being necessarily recognizable as essays in any of the historic styles. They show some of

the characteristics of what has been sometimes referred to as the Chicago School. They are sufficiently unlike to raise, perhaps, some question as to just what the Chicago School is, and the question is hard to answer. They show, however, a common freedom from the restraint of accepted academic formulas of design and a general inclination on the part of their designers to build simply from local conditions, expressing logically the governing functions and developing the nature of the materials



A living-room in which the arrangement and treatment of the natural materials, free from applied decoration, tell the whole story of architecture. Walter Burley Griffen, architect

employed in a manner simple and at the same time interesting.

The article by Mr. Frank E. Wallis in the December, 1909, number, "What and Why Is Colonial Architecture?" is so well written and is so largely true that it compels our admiration and convinces us, at least, that a Colonial house by Mr. Wallis would be very lovely indeed. He deals some doughty knocks at what he calls "the so-called misnamed Mission" style, yet even Mr. Wallis would not advise Colonial for the hot and arid places whose local conditions produced and made lovely the old missions that we still delight to see. It is the modern "Mission" style, the importation, that Mr. Wallis resents, and when he raises his little hammer, I, for one, wish more strength to his elbow. The old missions were true to their time and place, truly and beautifully built, and we still find them good. The lesson is always the same—to build closely to the lines of need, of environment, is always to build truthfully and nearly always beautifully. Failure to do so always results in pretension, and generally in artistic chaos. The make-believe is never truly or permanently beautiful. As surely as a "Mission" house looks out of place in Massachusetts, just so surely does a Colonial house look ridiculous in New Mexico or Southern California.

The argument that Colonial is indigenous, American, and therefore to be preferred for use to-day could not be better presented than it is in the December number, nor could a fitter argument against its too literal use be advanced than the frontispiece of that number illustrating Mr. Wallis's article. This picture shows the living-room of a remodeled farmhouse at Pocasset, Mass. It is a beautiful room, perfectly typical of a Colonial farmhouse. It has the old-fashioned wide and high fireplace with iron crane suspending a large copper pot and tea-kettle. On the chimney-breast hangs a powder-horn and in the corner of the room an old flint-lock rifle. Beside the chimney rests a mortar and pestle for grinding grains, on the wall a warming-pan and over one of the doors the model of a ship. These with a dozen other implements, including chairs, table and clock serve now to decorate the room, just as they probably did in the days when this house was occupied by its builder. But

(*Continued on page 242*)



A perfect example of the "Western School" by its founder, Mr. Louis H. Sullivan



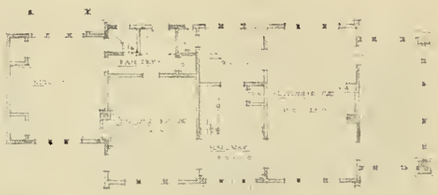
A living-room in which the frank and straightforward treatment of wood paneling takes the place of all decoration



"The intricate interweaving of texture, form and color to produce a pattern at once logical and interesting: that is style in architecture"



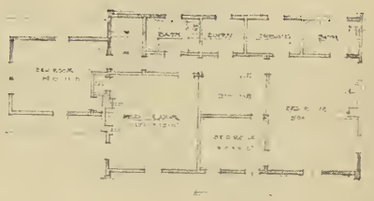
The house has a splendid setting on the crest of a hill, from which the land slopes gently down to the road. In the service wing the window on the front is of an unusual type—a combination of recessed dormer and the "eyebrow" type



The first floor plan shows the now fairly common type of house where a central hallway divides the large living-room from the dining-room and service portion. Usually, however, on a restricted lot the kitchen is at the back

THE HOME OF MR. CHARLES PARK, Jr. ENGLEWOOD, NEW JERSEY

Aymar Embury, II, architect



Two unusually generous bedrooms are found on the second floor, with two smaller ones, two baths, a dressing-room and a fairly large linen-room. On the third floor there are two additional rooms lighted by the gable-end windows



The approach and main entrance is from the driveway at the rear of the house leading directly into the study at the back of the hall



The rather unusual combination of dark tan stucco and dark brown woodwork has been used, the former being given a rough, swirling texture



The front doorway leads from the hall directly out on a grass terrace from which is to be had the view down the hill



The woodwork in the living-room, like that of the exterior, is stained dark. Two French windows open out upon the tile-paved porch



The dining-room has a distinct Colonial flavor, with its quaint old china-cupboard and old chairs. The pictorial frieze, too, is reminiscent of the old Colonial wall papers

THE HOME OF MR. CHARLES PARK, Jr., ENGLEWOOD, N. J.



Inside the House

Timely Suggestions and Answers to Correspondents



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope

Reflecting Value of Wall Paper

MANY people live in metaphorical darkness because they do not appreciate the value of true light. The president of the National Commercial Gas Association has made the statement that in the course of a year thirty-three million dollars' worth of gas is wasted. One great factor on the waste is wall coverings. Wall coverings absorb the light, and in choosing one's paper it is well to know that emerald green paper, for instance, has a reflective power of only 18%, while that of yellow paper is 40%. Orange has even a greater power, 50%, while dark brown reflects only 13%. It is also stated that a *clean* yellow wall has double the reflecting power of a *soiled* one! K. N. B.

A Real Use for Autumn Leaves

THE beautiful bright leaves which add so much to the fall landscapes are usually consigned to the ground, after a few admiring glances from the lovers of nature. These may be made to serve a useful as well as an artistic purpose, however, in wall decoration. A frieze of a color to harmonize with the rest of the wall can readily be made and cannot be exactly duplicated. A plainly tinted wall, a white wall, or one with a plain surface paper, lends itself well to the treatment with a border of leaves above the picture molding or below the sur-base. In collecting and selecting the leaves for the purpose, pick out only the most perfect in form, color and condition; they must be in their prime. Decide upon the arrangement—whether they are to be applied haphazard as if wind-blown upon the wall, or whether a certain careless form of arrangement is to be preferred; and carefully plan out the color scheme. For an ecru or cream wall almost any color of leaf may be used, including that which has not lost its green—a bright or deep red for contrast, a golden or a brown to preserve a sombre simplicity. The leaves should be carefully cleaned, those only being ready to use that will lie perfectly flat when pasted. A strong paste, like that used by paper-hangers, is best to affix the leaves to the wall, and too much care in applying cannot be used, as the paste must not spread beyond the leaf, yet each little portion must be well fastened to the wall. After the pasting is completed, carefully cover the leaves with a coat of white varnish or shellac which will preserve them and keep them from shrinking or discoloring. This is work for the art lover or home decorator rather than the paper-hanger. A very unusual effect may also be secured by treating the ceiling with applications of autumn leaves, leaving the side walls plain.

K. N. Birdsall

The Attic Water Tank

MANY houses have a tank in the third story these days. When it is cleaned you should be very careful that the sediment does not go down the pipe into the water-back in the kitchen range and so into the boiler. If it does it will make the water in the boiler very dirty and unpleasant to use, for it will settle in the bottom of it. Always clean the tank at intervals, according to the state of the water, for (especially after heavy rains) it often contains much sediment.

C. K. F.



The Colonial candlestick with dainty etched wind shield makes an effective guest-room ornament that is occasionally useful. This pattern costs $3

Tapestries and Embroideries

THE difference between a tapestry and an embroidery is very patent when one examines the two together. The uninitiated, however, often confuse the terms and use them indiscriminately. In a tapestry the design forms a part of the stuff itself; it is a design *woven* into the goods on the loom. The art of tapestry weaving by hand was at its height during the fifteenth century, although it dates back to the end of the twelfth century. Machine-made tapestry has almost entirely superseded the hand-made. The warp of tapestry is usually linen thread; the woof, worsted. K. N. B.

Home-made Rugs to Fit Any Color Scheme

ANY woman may make, at very small expense, the most artistic and inexpensive of rugs to correspond with any desired color scheme.

After cutting rags in the usual way, sew them "hit and miss," and then color. This produces a blended effect of many tones of the same color that is very effective. These rugs should have a border of a good, plain corresponding tone with a thread of contrasting color.

The hit-and-miss rags put through a bronze-green dye, and woven with a thread of old-gold and a dull green border is beautiful. Blue and white makes a dainty combination that, while delicate, will endure laundering. Another lovely rug is made by coloring the mixed center buff; edge this with a narrow strip of old-rose, and have a border of deep, shaded brown, edged with just a thread of black.

Alice M. Ashton

The New Things in Table Decorations

OLD fashions cleverly combined with new ideas go to make up the latest forms of table decorations, for decided changes in the scheme of ornamentations for the dinner-party have been introduced this season.

Artificial flowers, once scorned as beneath the consideration of any self-respecting hostess, have come into vogue, and are taking their place with the choicest hot-house blossoms as decorations and as favors, particularly the latter. Tiny flower-pots of ornamental porcelain, with artificial plants of corresponding size serve the double purpose of place decorations and individual favors.

The newest of these pots of flowers, shown in the illustration, are reminiscent in shape and coloring, of the handsome vases that used to occupy prominent places on the mantelpieces in old-fashioned parlors. Of graceful outlines, they



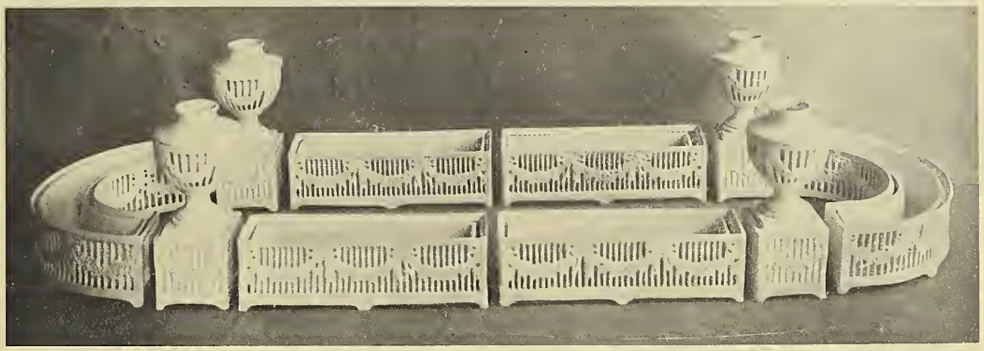
Ornamented porcelain flower-pots with artificial moss, stems and porcelain blossoms are coming into vogue as table decorations and favors

are ornamented with bands of gold and bright colored flowers that form raised figures on the larger pieces.

They come in various sizes, from the large flower-pots suitable for centerpieces, down to the miniature ones that are used as favors at the different places. The same kind of flower may be used in each one if a particular color scheme is to be carried out, or each may show a different blossom as in the illustration.

The plants, rising from beds of artificial moss are of much the same construction as any ordinary, artificial plant, so far as stems and leaves go, but the little flowers are made of porcelain, lovely in color and wonderfully natural in appearance. They have, therefore, not only lasting qualities, but they give to a table the effect of hot-house decorations, and they can be filled with ferns or small-growing plants if different decorations are desired.

Reproductions of old Wedgewood are also coming into favor for the table, and a decided innovation is the use of many



Sets of various pattern and size in this Wedgewood ware may be bought, the inner receptacles being filled with ferns or cut flowers for the dining-table

small pieces of this ware to form an elaborate scheme of decoration.

In the rustic effect there are no end of pieces, notably the different sections of a fence, straight pieces, curved sections for ends, and gates. The fence-posts are hollow, forming little holders for flowers, and there is practically no limit to the possibilities for decoration, or rather, one is limited only by the number of pieces that are available. Larger pieces are to be had in the shape of fern dishes and jardinieres for the center of the table.

Quite as effective are the sets of plainer pieces, that are like little white china boxes of various shapes, with inner sections that are filled with ferns or flowers. These come in straight pieces, square corners and curved ends, and little urn-shaped vases to match are set up at intervals between the different pieces. These prevent the decorations from having too flat an appearance, as a large centerpiece is not used with a set of this style.

The inner sections may be filled with water and Sweet Peas, Pansies or other short-stemmed flowers used as the decoration, or they may be filled with earth and each one turned into a miniature fernery with moss and tiny ferns, producing a most satisfactory green and white effect.

The sets, which contain from five to seventeen pieces, come in the plain white-ware decorated with slightly raised figures, or in openwork, giving a rather more elaborate appearance, while some of the handsomer ones bear French gilt.

That these miniature fences and window-boxes and vases look like a toy garden when they appear in their official capacity at a dinner-party there is not the slightest doubt, but they are unquestionably fascinating, and have at least the charm of novelty. S. F. C.

Watch the Window Cords

UNLESS you are sure that the contractor or builder who is looking after your house is well posted, and working in your interest, select your own window cords. Nothing is so exasperating as to have a cord snap when you have just strained every muscle in a mighty effort to raise the sash from the sill. The old-fashioned rope which wears through so easily has in the best houses long since been superseded by a solid braided cord, which has not only hanging strength, but possesses wearing quality as well. Examine the cord carefully before you buy and see that the quality of yarn from which it is made is good, and that the braiding is even and very close. Many people have a habit of using the cords of a window-sash as a snap pulley in opening a window which is "stuck." Each cord receives quite a vicious jerk from the hands, which pulls the weights half up; then as the cord is released the weights fall with a heavy thud—in most cases pulling the frame free from the sill; if it does not, the process is repeated. This strain is very bad for the life of the cord. Chains, while more expensive, stand better a strain of this sort. K. N. B.



A new pattern of Bohemian glass, daintily etched. The cost is $16.00 for the set of five dozen pieces



Garden Suggestions and Queries



The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope.

What to Do this Month

OCTOBER is the most important month, with the possible exception of April, in the amateur gardener's year. It is the time to profit by the mistakes of the season just past before those mistakes have been softened by time until they become profitless. It is the time also to lay the foundation of that ideal garden that is to be yours next year, when there will be no bare and uninviting places in the border, no harsh discord of adjacent blooms, more vigor, more beauty throughout.

Visit a nursery as early as possible this month to see things in bloom. There is no surer nor more enjoyable way of finding out just what you want for your own garden.



Phlox divaricata, a creeping, lavender variety, makes a splendid ground covering to plant in combination with white Tulips and Hyacinths

Killing frosts may be expected in the latitude of New York about Oct. 15th. Allow a week for each one hundred miles north or south of this. Clean up at once, for nothing is more untidy than a frosted garden.

Notice the hardy Chrysanthemums in your neighbors' gardens. There are all too few hardy fall-blooming plants, of which the Chrysanthemum is one. Plant a clump or two next spring—the risk of setting them out now or when they have finished blooming is too great.

Pink, white and red Cosmos is blooming in the face of the coming frosts. Are there any in your garden? If not, leave a place for them next year, along a short stretch of the house wall or against a fence. The seed should be sown under glass or in flats indoors about March 15th.

Build a coldframe now if you have not already added this invaluable accessory to your garden. On a small place a single sash, 4 x 4 ft. or 4 x 6 ft., will serve an amazingly useful purpose. You can buy a sash for $1.50 from your florist and build the frame yourself in an afternoon.

In the Flower Garden

On October 1st take into the house all tender plants that are to be saved for further bloom indoors—the Geraniums, etc. Or take up the latter and hang the plants, free from soil, in a moderately warm cellar until spring, when they may be cut back and planted again.

Before hard frost, lift the tuberous Begonias, dry them and store in the cellar in a box of coal ashes or sand.

Dig up clumps of hardy perennials, Phlox, Peonies, Bleeding-heart, Foxgloves, Gaillardias, Primroses, Rudbeckia, Snapdragon, Sweet Williams, etc., where these have become too dense or unwieldy, and separate the roots. This operation is necessary every three or four years to secure the best flowers. Form new clumps where the color and mass is needed, and plant the divisions of the ones that are to remain where they were, farther apart.

Plant Tulips and Hyacinths between Oct. 1st and 15th for the earliest spring bloom. Read the article on another page as to how the best effects may be obtained with these.

Lift the bulbs of the summer-blooming plants — Dahlias, Gladioli and Cannas, drying them on a board in a cellar that is free from dampness. When thoroughly dry, put them in paper bags and hang in the attic, out of the reach of mice.

Do not fail to mark the position of all the hardy perennial roots by deeply-driven stakes — otherwise you will break

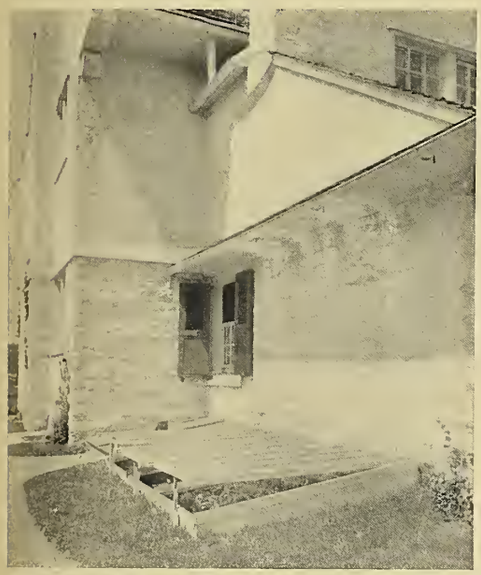


Rock-cress (*Arabis alpina*) is a good thing to plant in connection with colored spring-flowering bulbs, offering no difficulty in cultivation

off the tender new shoots when cultivating before these are up in the spring.

Burn the lighter tops and foliage of annuals, keeping the heavier stalks for weighting down the leaves used as a mulch next month. Burn all stalks that show the least signs of disease.

Prepare your Rose beds now, although it is best to wait until spring to set out new bushes. Give them a place in full sun to themselves, with rich soil into which well rotted manure is dug to a



A coldframe need by no means be an unsightly garden accessory. In this Philadelphia suburban home a three-sash bed is tucked away in a southeastern angle of the house

depth of two feet. Plants will need to be set three feet apart, excepting the climbers and Rugosas, which should have four feet.

Lift established Roses every five years to enrich the soil about their roots. This work may be done now, excepting in the case of tender Roses.

If you have not already done so, sow seeds of early perennials for next season's bloom, carrying the seedlings through the winter in the coldframe.

Gather seeds of favorites, where a color has proven entirely pleasing, keeping the annuals until spring in labeled pill-boxes or vials.

Dig old manure into the ground around plants that start into life early in the spring—Peonies, Phlox, Iris, Bleeding-heart, Valerian, Hollyhocks, Columbine, etc.

This is the time to start Lilies-of-the-valley in that partially shaded portion of the border where it is difficult to secure bloom. Set the pips in deep, stiff, rich soil, one inch apart and three inches deep.

If you have not already set out some Lilies (*speciosum, auratum,* etc.), do it now, or wait until the latter part of March.

Lawn and Vegetable Garden

Look after the bare spots in your lawn. If these are small, loosen the soil with a sharp iron rake, top-dress with pulverized sheep manure, and seed. A baking-powder can, whose lid is punched full of holes, will be a convenient seed-sifter. Rake again and roll or tramp the soil firmly. If the bare spots are large, dig up the soil, sweeten it with lime if necessary and pulverize it very fine.

Keep the lawn mowed, though not too close, as long as the grass continues to grow. Contrary to a popular notion, long grass does not protect its own roots better through the winter. Unsightly top-dressings of strawy manure are not necessary. Try some pulverized sheep manure this fall and have a presentable and well nourished lawn throughout the winter.

Sow rye in every bare spot of the vegetable garden after the vegetable occupants have "gone by." The rye will serve the double purpose of keeping the garden neat and flourishing in appearance and of reinvigorating the soil for next season.

Sow Spinach and Onions (if the climate is mild) outdoors for early spring crops.

Trouble With Lupines

I WAS much interested in a description of a border of Lupines which appeared in the House and Garden some time ago. I have seen some very beautiful white Lupines but they do not seem to thrive well. What should be done with them?

Possibly their failure is due to one of three causes:—Poor plants in the first place, or canker or the possibility of the roots reaching down into an uncongenial soil. Early in September, lift the plants and examine them. If they are healthy at the roots, divide and replant them at once. If the roots be unhealthy, burn them without delay and start young, vigorous plants at once from the seed. These after growth should be divided every third year and given change of soil.

Ground Covers for Bulb Beds

AT a time when most persons are planning the planting of beds and borders of hardy bulbs, it is well to give some attention to the planting, too, of a suitable ground-cover plant. For years, I have used *Arabis alpina,* the single-flowering rock cress, and *Phlox divaricata.* The former is planted with bulbs bearing colored flowers, while the Phlox is used with white Tulips and white Hyacinths. The Rock-cress, it is needless to say, is white and the Phlox lavender. There is no difficulty encountered in the cultivation of either. The bulbs are first planted and, this done, the bed leveled carefully and, without regard to the plantation of bulbs underneath, the Phlox and Rock-cress are set out. They take little nourishment from the soil and none from the rooting medium of the bulbs. T. B.



Cosmos in pink, white and red is one of the late-blooming fall annuals that you should not be without



The old-fashioned Marigold will prolong your garden well into the fall. Pinching back the tops will induce larger flowers

Ingenious Devices

LABOR-SAVING SCHEMES AND SHORT CUTS IN THE HOUSE AND IN THE GARDEN

Flower-pots in Jardinieres

THE upper portion of a flower-pot stood up several inches above the jardiniere top, with the result that the ugly brick red of the pot killed the beauty of the jardiniere. I painted the upper portion of the pot with an enamel which harmonized with the decoration of the jardiniere, of which it seemed really a continuation. M. E. S. H.

To Prevent Worms in Dried Fruit

SUN-DRIED fruit is likely to be infested with worms which hatch out in the winter or spring, the eggs having been laid in the fruit while drying. These eggs may be destroyed by heating to a temperature of 140 degrees, or higher, but where heated in the oven one is apt to forget them and thus lose some of the fruit by burning or scorching. A better way is to dip the sack of fruit into a vessel of boiling water, letting it remain half a minute. The fruit will not be wet to any great extent, and as this should be done in the late fall or winter, it may be spread out and dried for a day without fear of flies, then put back into the sack. No worms will hatch in fruit so treated. H. F. G.

Clogged Gas Pipes

THE blaze from an open gas jet in the kitchen had dwindled to a mere speck of light, the flame being no larger than a thumb nail, and manifestly inadequate for lighting purposes. When the man came to read the meter I called his attention to it, asking what was wrong. "Nothing but the goose neck," he replied; "it's probably filled up." With a small wrench he removed the tip, thumb-screw, burner and all, then hit the "goose neck" a few sharp raps at the back. To my surprise about a tablespoonful of rust or soot flakes fell out. When no more came he screwed the tip on again, lighted the jet and the flame was as large and bright as ever.

Since then I have been able to repair any burner having a "goose neck" or horizontal lower tube. One has only to unscrew the tip, knock the dirt out and screw tip on again as quickly as may be. Some gas will escape, but not enough to do harm if one works swiftly. Or, if you know how, you can first turn off the gas back of the meter. M. E. S. H.

Watering Single Plants and Shrubs

WATERING as is usually undertaken with a hose is unsatisfactory and surprisingly ineffective. To be of any real service it must be continued daily while the dry weather lasts if it is to be anything more than a serious disadvantage to the plants. A thorough wetting down with a hose, even when the surface becomes mud, does not go into the ground very deeply. Usually the water penetrates less than two inches. Its use appears to be largely in preventing evaporation from below. Even when continued regularly, the surface of the ground is baked as the sun gets warm and plants feel the full effect of the drought. Another disadvantage is that the surface moisture coaxes the roots to the surface, as it were, and so they are injured as the ground dries.

To avoid some of the evils of surface watering, and not having time to water the garden daily, the author tried some experiments, first upon a big castor oil plant. With a crowbar a two-inch hole was made alongside the plant, about 18 inches deep. Water was poured into the hole until it remained full for four or five minutes. Then the hole was covered with a stone and no further attention was paid to it for two or three days. Then the water treatment was renewed. So at intervals throughout the season the plant had its doses of water. It responded vigorously to the treatment and did not seem to mind the dry summer.

The next spring when the tomatoes were set out, a more substantial method was employed. By the side of each plant a 7- or 8-inch flower-pot was sunk in the soil. This was covered with its saucer; the hole in the bottom of the pot was left open. When dry weather came the flower-pots were filled with water The watering was of course repeated several times until the flower-pots stood full for a few minutes. Then the saucers were replaced and the watering for a day or two was finished.

Instead of flower-pots old tin cans were afterward used, and a stone laid on top of them for a cover. Three or four holes, of course, have to be punched in the bottom.

This method of underground watering has great advantages when single valuable plants are to be protected from dry weather. W. E. PARTRIDGE

Fertilizer from the Druggist's

PEOPLE living in small towns sometimes find it difficult to obtain proper fertilizers for house plants. Barnyard fertilizers are not always obtainable, while bone meal is seldom to be purchased in country stores. An excellent fertilizer and tonic may be procured at any drug store, the quality being vouched for by the government's New York Experiment Station. The ingredients are ¾ pound of nitrate of soda, ¼ pound phosphate of soda and ½ pound of sulphate of potash. Pulverize and mix thoroughly, and when required for use dissolve one tablespoonful in one gallon of hot, soft water. Allow one cupful (cold) to each six-inch pot; more in proportion to larger pots. Use once a week. M. E. S. H.

Ants on House Plants

If you would rid flower-pots from ants put some small pieces of camphor about on the soil, and the ants will soon scatter away not to return in a hurry. Of course when watering the camphor must be removed.

Making Porous Jardinieres Watertight

THE most artistic jardiniere may sometimes prove an undesirable possession, being so porous that moisture from the plant strikes through, ruining the finish of table or tabouret. To prevent this close the pores of the jardiniere by varnishing the entire inside, and the outside bottom as well. Give two or three coats, drying thoroughly before the next is applied. M. E. S. H.

To Produce Variegated Roses

YEARS and years ago my grandmother had a rose-bush in her yard that was the wonder of the whole city, because of its yellow, red and white roses. Sometimes a flower would be striped, sometimes spotted, sometimes one color would predominate, then another.

This result was obtained by braiding together the roots of three varieties in these colors and planting them as one bush. This was done in the fall so that the roots could be well grown together before blooming time. L. McC.

Plumbing Faucet Washers

THE washers on our wash-tub faucets were held on by small nuts which, of course, allowed a new washer to be put on when necessary. But in time the threads wore down so that the nuts would no longer hold the washers. Our plumber said the only remedy was new faucets, but as it would have required a large expenditure, both for labor and the cost of the faucets themselves, I asked him to cut a new thread, and to use a slightly smaller die than the one by which the threads were originally cut, and new nuts to fit. He did so and the faucets are doing service and will continue to do so for many years to come, as the new thread is as good a one as they had when new.

There seems to be no reason why, in case the washers are held on (as is sometimes the case with certain makes) with a screw, if the thread wears down so much that the screw will no longer hold, a slightly larger hole cannot be drilled, a new thread cut and a slightly larger screw used instead. C. K. F.



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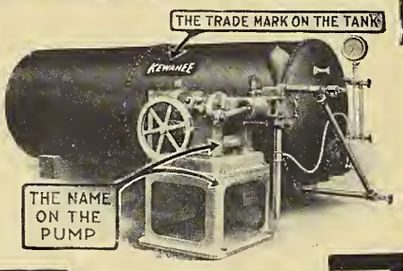
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Country Homes of the Western Plains

(*Continued from page 233*)

in those days each item of what is now decoration was then a living vital implement in the life within that house. Does my lady of to-day boil the water and turn the roast over this fire on this crane and roasting spit? Does she grind her flour in this mortar, does she warm the beds with this warming-pan, and does the lord of this manor keep his rifle clean and his flint sharp and ready with powder and ball to repel the prowling savage who threatens the integrity of his scalp? I doubt it. Hidden away in the basement is probably a furnace; in the kitchen a gas stove and a sink, with hot and cold water; the grocer delivers the flour already ground, and the policeman takes care of the prowling redskins. This room then is a museum — not the living-room of a family of to-day. There is no trace here of the individuality of the present occupants; this room bears the imprint of the life of people long dead and gone, and no other. And why should the present lady of this house be denied her expression in her home? Because, gentle reader, she does not belong in the Colonial picture; she is of to-day, and her living-room is of another day. This is art for art's sake with a vengeance, and it is just stage-setting, not architecture.

If you will look into any of the beautiful old creations of the historic styles or periods, you will find that the sweet and human qualities we now admire are entirely due to a faithful and free interpretation of their needs and environment. We in our work to-day are ignoring this great principle which is the life of architecture.

Mr. Wallis says, "I can think of no other style for a house." Is he, then, to search only his memory? Every creative artist is something of a prophet, a pioneer. Is it not reasonable, then, for him to search also his conciousness of the present and the future? The grape-arbor, the formal garden, the water pool with the green frog, the dainty napery, cut-glass and old silverware, so much admired by Mr. Wallis and by all of us, are not the exclusive accessories of a Colonial house. But I do not argue against the Colonial style or against any style, but only for the honest method of design that produced those styles and which, if practiced to-day, would produce something different but just as good and certainly vastly closer to us and to our needs. The influence of beautiful things and a beautiful home on people, and especially upon children brought up amid such surroundings, is of incalculable benefit, but it is important that this influence be founded upon a sound and logical base. The sham and the make-believe in architecture do not furnish such a base. Good traditions are excellent, but are the generations to come to have nothing vital of ours to

remember with gratitude excepting the wonderful machines which we have invented and disdained to use in our arts? The truth is that our civilization grows more and more definite by increasingly great strides, until the call for an artistic expression of it becomes imperative. We are no longer content with the plan or domestic arrangements of the Colonial house; we have outgrown it. Our list of building materials is vastly richer, our machinery for working materials is marvelously capable of newer and better uses than the imitation of handwork to which we now endeavor to restrict them. We have changed and improved our manner of heating and lighting our houses. Every sanitary arrangement has undergone change and development. Indeed, our entire life to-day is so radically different from the life of the Colonial builders that it would be strange indeed if their houses could in any way satisfy us except superficially for their prettiness, their scenery value.

What else is there then? Certainly nothing ready-made or easily made; nothing more than a right method of working. Any skilful architect knows when he is violating the style traditions. It becomes his duty now to violate them more radically, to examine more critically modern needs, and to interpret them in terms of his art. I am unwilling to believe that this is a great stumbling block. Our painters, sculptors, musicians, writers and actors have passed it long ago. Architecture is the only one of the arts which is still struggling to escape from the Classic period.

The Season's Furniture

(*Continued from page 227*)

hand-painting. The designs vary, but flowers form the motif of all, and dainty garlands and wreaths are sprinkled here and there, their delicate coloring and arrangement in harmony with the color and design of the pieces. There are few double beds, except the mahogany four-posters, and most of the twin beds are very light in construction with head and footboard of cane set in wood frame. The Colonial styles are of course heavy and of mahogany.

Dressing-tables are low and broad, and the triple mirrors which allow my lady to see her back without moving or using a hand-glass, are often made entirely separate from the bureau, and intended for hanging on the wall above or standing on a table. The side glasses usually move laterally and the center glass is swung as usual. With a bed having cane headboard and footboard panels, of course the chairs are cane seated, with the same beautiful flower designs painted on the frames. Occasionally an all-over design of a single flower is seen, which entails more hand-work and is more expensive.

Conventional stencil designs in color

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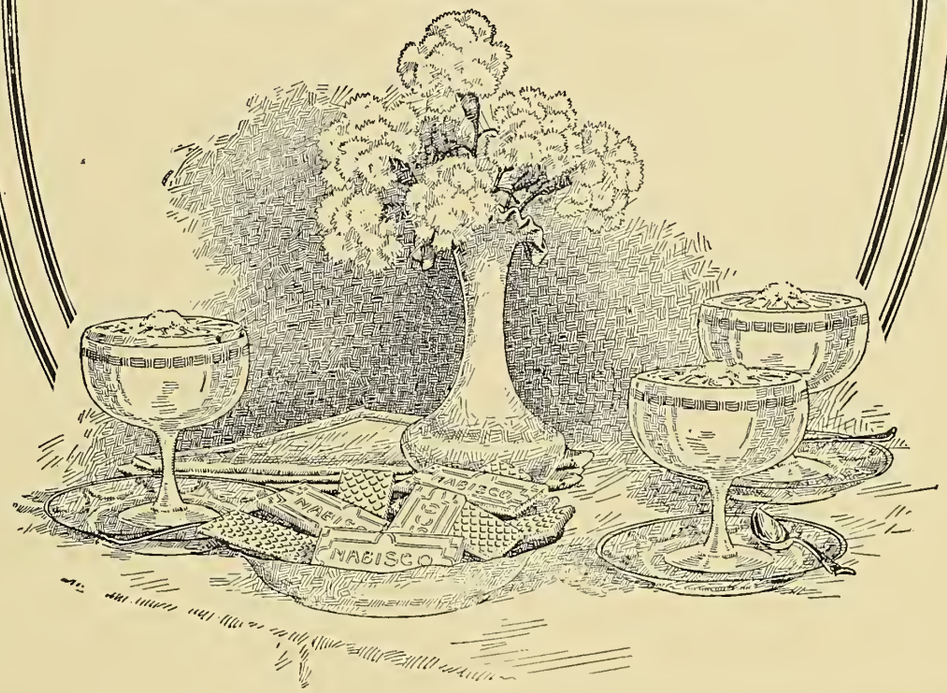
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or in subdued wood tones are also found on the stained furniture. Eight hundred dollars is the price for these sets in some of the stores. It is also possible to buy the plain enameled pieces and have the decorating done to order.

Beds during the early part of the Eighteenth Century were always four-posters, and a fine variety is now to be found carrying out the old ideas. Very elaborately curtained they used to be, and the embroideries made for bed-hangings represented many years of patient work. Double four-posters are made nowadays, but the twin beds, both plain and with elaborate carvings, are more in demand, and with bow canopy and valance are most inviting. The vogue of the brass bed is decidedly on the wane.

There are rush chair seats in the enameled sets and in the mahogany as well. In many dainty new rooms wood mantels to match the furniture style are being made, and are decorated by hand with the same flowery designs that adorn the furniture. Separate hand-painted and stenciled rockers, large and roomy, are as low as twenty-eight dollars, while small side chairs are shown for ten dollars.

An exquisite white mahogany bedroom set, hand-painted in graceful flower designs, modeled on the genuine Adam lines, is worth nine hundred and fifteen dollars; while a white mahogany desk alone, hand-painted, is procurable for three hundred and ninety dollars.

The Eighteenth Century was so full of furniture suggestions, which have been brought to our Twentieth Century eyes, that the purchase of new furniture is quite a task, one's desires so often being led astray by the beauty of other designs when a decision is practically already made.

Flowers Indoors Throughout the Winter

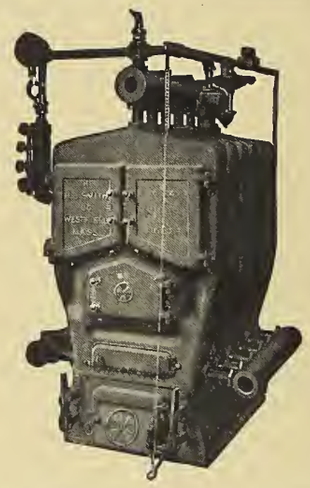
(*Continued from page 219*)

in the warmest spot you have (it may be quite dark), and be sure to *water* frequently, removing to the light as the flowers appear. If they have been planted in a small box, this may now be covered with rough birch-bark.

Another flower that should be better known is the Gladiolus, which during the last few years has been wonderfully improved. America and May are two of the best varieties for forcing.

If you have no way of preparing your own soil, get some from a florist. If that is too much trouble, remember that Hyacinths, and some of the Lilies, like the Chinese Sacred Lily, may be grown in water alone, using a bulb-glass, or pebbles to keep the bulb itself nearly out of the water. But this method, while easier, will not give as good results as the *real* one. Be sure to buy and try a few bulbs this fall, so you will have bloom indoors when it will be most appreciated.

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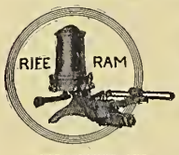
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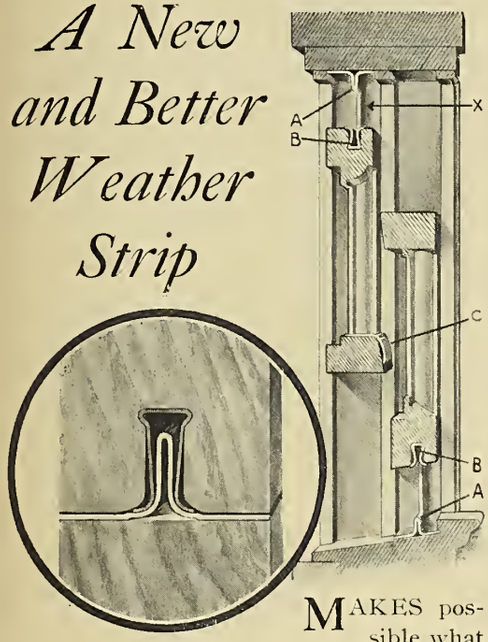
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What the Period Styles Really Are

(*Continued from page 212*)

orate over-mantles. The whole air of furnishing and decoration changed to one of greater lightness and brilliancy. The ideal was that everything, no matter how small, must be beautiful, and we find the most exquisite workmanship lavished on window-locks and door-knobs.

One of the chief impressions of the style is that of great magnificence and dignity. There was always a combination of the straight line and the curve, a strong feeling of balance, and a profusion of ornament in the way of scrolls, garlands, shells, the acanthus, anthemion, etc. The moldings were wide and sometimes a torus of laurel leaves was used.

In the early style of Louis XIV, we find many trophies of war and mythological subjects used in the decorative schemes. The second style of this period was a softening and refining of the earlier one, becoming more and more delicate until it merged into the time of the Regency. It was during the reign of Louis XIV that the craze for Chinese decoration appeared. *La chinoiserie* it was called, and it has daintiness and a curious fascination about it, but many inappropriate things were done in its name. The furniture of the time was firmly placed upon the ground, the arm-chairs had strong straining-rails, square or curved backs, scroll arms carved and partly upholstered and stuffed seats and backs. The legs of chairs were usually tapering in form and ornamented with gilding, or marquetry, or richly carved, and later the feet ended in a carved leaf design. Some of the straining-rails were in the shape of the letter X, with an ornament at the intersection, and often there was a wooden molding below the seat in place of fringe Many carved and gilded chairs had gold fringe and braid and were covered with velvet, tapestry or damask.

There were many new and elaborate styles of beds that came into fashion at this time. There was the *lit d'ange*, which had a canopy that did not extend over the entire bed, and had no pillars at the foot, the curtains were drawn back at the head and the counterpane went over the foot of the bed. There was the *lit d'alcove*, the *lit de bout, lit clos, lit de glace*, with a mirror framed in the ceiling, and many others. A *lit de parade* was like the great bed of Louis XIV at Versailles.

Both the tall and bracket clocks showed this same love of ornament and they were carved and gilded and enriched with chased brass and wonderful inlay by Boulle. The dials also were beautifully designed. Consoles, tables, cabinets, etc., were all treated in this elaborate way. Many of the ceilings were painted by great artists, and those at Versailles, painted by Le Brun and others, are good examples.

In spite of the great amount of ornament lavished on everything, there is the feeling of balance and symmetry and strength that gives dignity and beauty.



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The Garden in Winter and Winter in the Garden

(*Continued from page 215*)

An evergreen winter garden, enclosed with a hedge so high that winter is shut out, is something which every all-the-year-round home should boast, for the encouragement which it will give to outdoor life. This is, of course, somewhat apart from the subject under consideration, but I feel that it should be mentioned, because we are dealing with winter in the garden. Where there is space to set apart such a spot, even though it is very tiny, it ought to be done. Surround the evergreen shelter hedge—which need not be trimmed, by the way, unless one prefers, but may grow unrestrained—with an outer sheltering planting of deciduous native trees mingled with evergreens. Have its "walls" run north and south so that all the sun's warmth may pour down unobstructed, into it; and furnish it with some simple rustic or stone seats or benches, and a table—then get into the habit of loitering there an hour daily, during the sunniest time of day.

All plants have a winter beauty quite as distinctly their own as the flowers which they bear in summer; observation alone will teach it—for it is brought out or obscured very often by the plant's situation and surroundings. In developing a garden, aim to find out what particular quality each plant depends on for this winter charm. Learn to look at winter landscapes as having something positive to offer—and to look at plants in winter *un*dress as likewise having a positive beauty and not the merely negative, dead-and-gone-to-seed aspect which long habit has made us associate with them. Then, having found this beauty, group and arrange the garden to bring it out to its best advantage. Generally speaking, a group that is good in summer will be good in winter; but this may not be the case if the work is highly artificial.

The final test, however, of garden and gardener is the test of winter. Good work will be good in winter, with no unsightly winter armament on delicate interlopers to disfigure the picture—for that is the last word in gardening, whether it is realistic or formal; it builds a picture. Whether it is a picture that lies under a mantle of snow, or under the staid brown of autumn—or under the radiant green of young spring, should not matter; the picture quality must be there. If it is, no season can take it away.

Fall-Sown Sweet Peas

DEPTH of root-growth is the most important factor in growing Sweet Peas successfully. By planting the seed in the fall, the roots will have more time to develop, with a probability of better plants next year. Sow the seeds in October if the soil is a strong loam; in November where the soil is a warm, sandy one.



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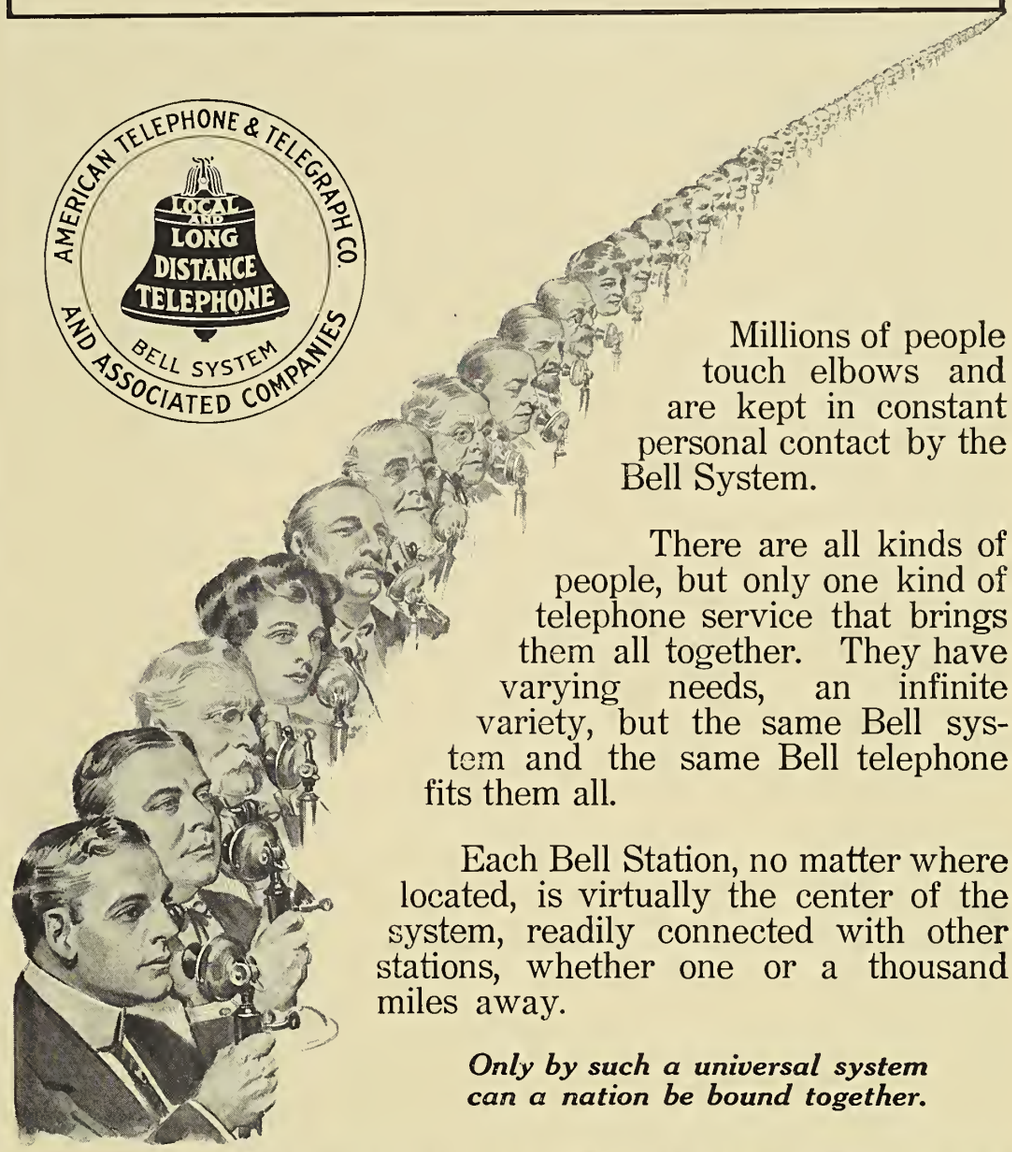
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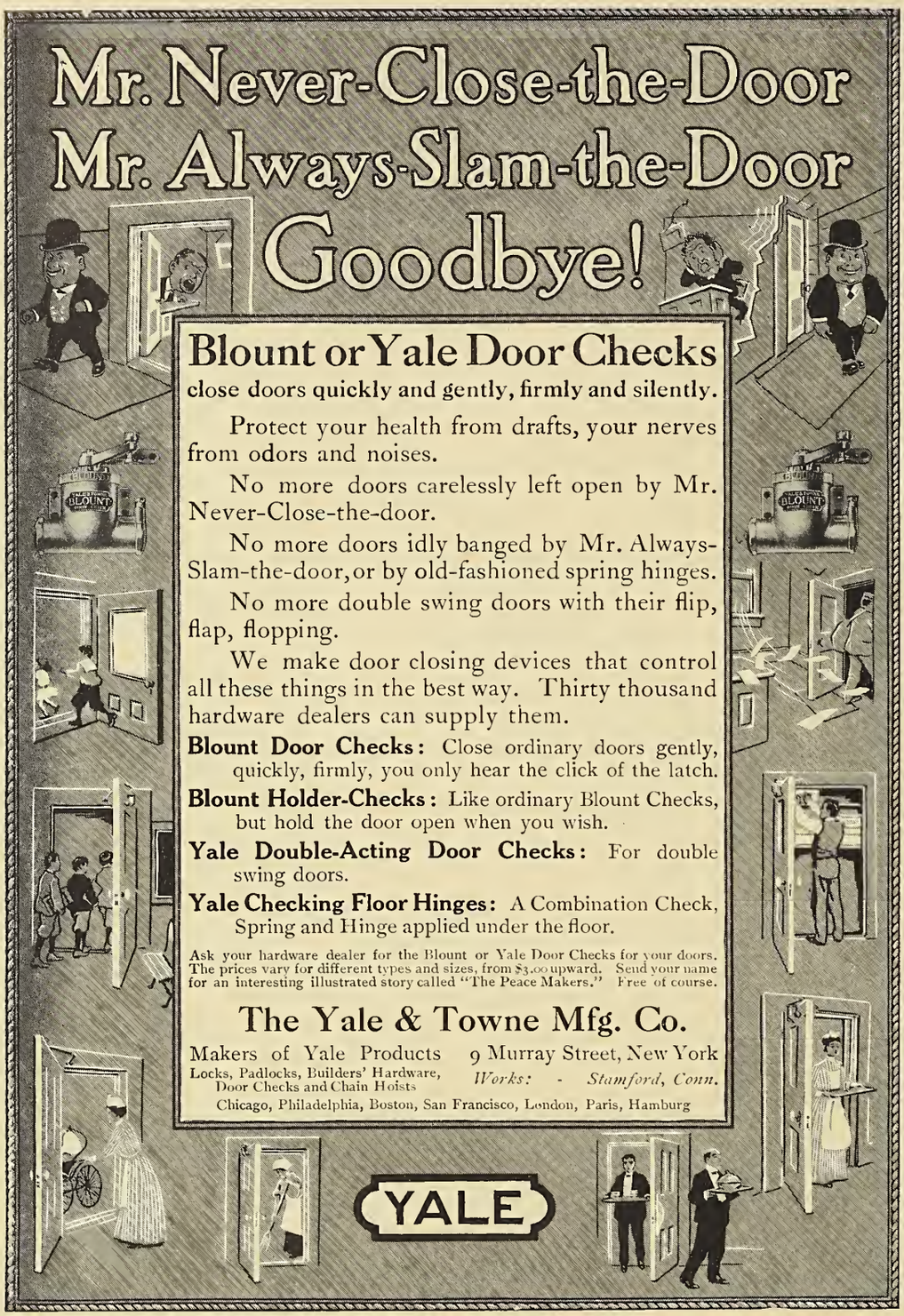
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Salem, **Mass.**

The roots of Sweet Peas will sometimes go to a depth of three feet, so that the most thorough preparation of the soil is of the utmost importance. Work heavy soils in the fall, light soils in the spring. Manure heavy soils in the fall and light soils in the spring.

If you want to make a specialty of having the finest Sweet Peas in your neighborhood, plant the seeds in October in pots set out in a coldframe, sowing five seeds around the edge of each six-inch pot. Don't coddle the seedlings—keep the frames open as much as possible.

A pane of glass over each pot will prevent mice from eating the seeds. After the seedlings appear, remove the glass and protect the frame from birds by covering it, when the sash is off, with a wire-mesh frame.

The best soil for the pots is made up of three parts of sound, fibrous loam, one part refuse manure, one part sweet decomposed leaf-mould, and one-tenth part sharp sand.

The mauve varieties of Sweet Peas have small, spotted and wrinkled seeds. These and the white ones are apt to rot in the soil if it is kept too moist or if they are set too deep. Use a lighter soil for these seeds, setting them one-quarter of an inch under a covering of sand. For the brown and black seeds increase the depth to from one-half to an inch, covering with fine soil.

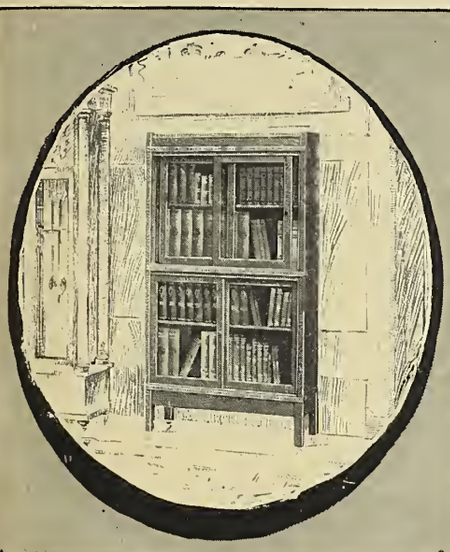
Set out these pot-grown plants in April, using every care not to injure the roots. Allow the soil in the pots to become fairly dry, when the separation of neighboring plants will be easier. Water the ground where these are to be set in advance, and afterwards as well, to settle the soil about the roots.

Nearly all amateurs who grow Sweet Peas crowd them too closely together. Plants having three stems should be set in a space of fifteen to eighteen inches. If the plants are to be set in parallel lines let these lines run northeast and southwest if possible, not due north and south, and have six feet of space between the rows.

Place the supports, whether of brush or wire-mesh, in position before the plants are four inches high. Wire-mesh is perhaps the best all-around support, and if taken up in the fall may be used repeatedly. If brush is used set the branches so that the tops are more spreading than the bases.

In watering Sweet Peas rain water is far better than that which comes from the supply pipes and is too frequently hard. Delay watering until the soil is becoming really dry; then give the plants enough water to moisten the soil to a depth of three feet, three to five gallons to a square yard. Do not water again until the soil has almost dried out completely.

Assist the plants when they are in full bud with liquid manure, given when the soil is moist and in the same quantity as watering. Water between two doses of



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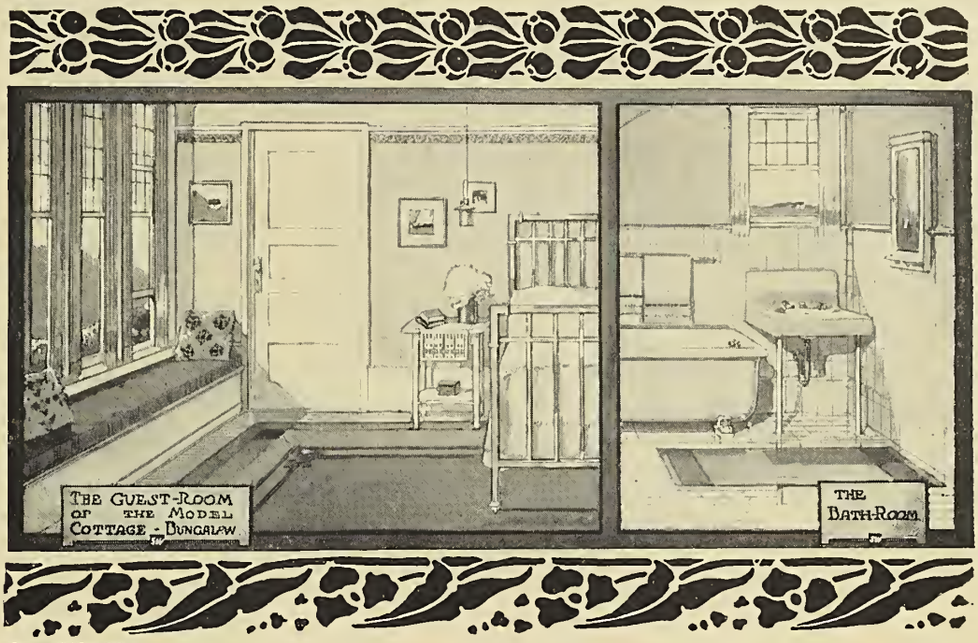
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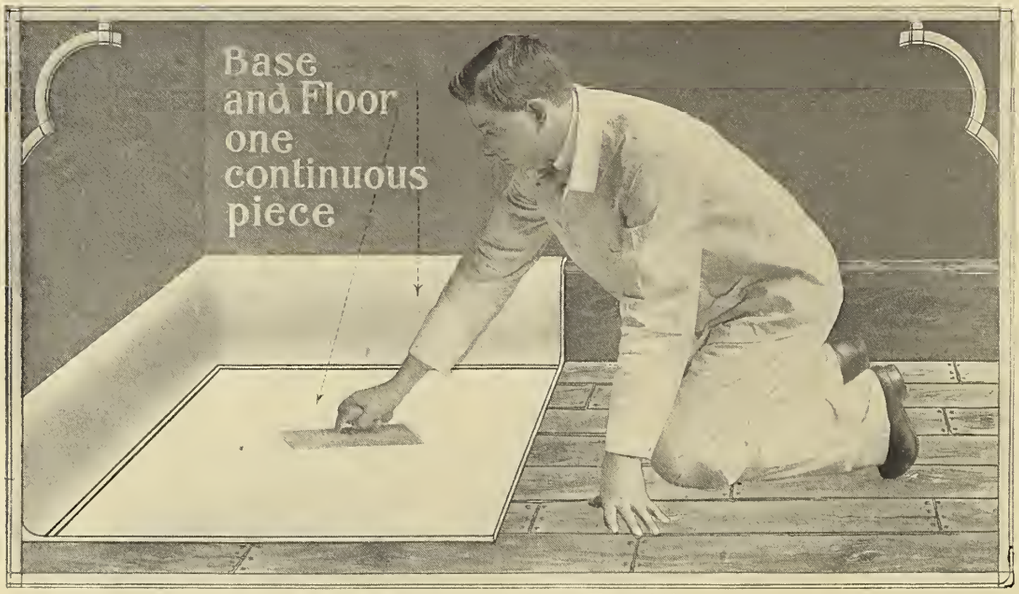
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liquid manure. Nitrate of soda or sulphate of ammonia, in a solution of one ounce to a gallon of water, will do well for an alternate feeding and will increase the richness of color of the leaves and flowers. Nitrate of potash in a solution of one-half ounce to one gallon of water is better than either. Apply three gallons to the square yard.

After the plants begin to show signs of reaching the end of their blooming period a new lease of life can frequently be given them by cutting them down to within three feet of the ground. A later growth will be induced if the plants have been well nourished earlier in the season, giving almost as large flowers as before.

JARED STUYVESANT

Plant Perennials Now

(*Continued from page* 207)

stretched on a frame to shed water, and this reinforced with a rough covering of boards in severe weather, is all that is required.

In such a frame all perennials which transplant easily may be started any time after the seeds ripen—from the fifteenth of August on. I always like to sow my Pansy seed on that date if possible; this gives them time to make sufficient growth to be ready for transplanting into the open ground as soon as it can be worked in the spring.

The seed should be planted in shallow drills, scattering them as thinly as possible. If the planting is done early there will be opportunity for transplanting a portion of them into fresh rows before cold weather begins. Those that may be started in this way are: Aquilegias, English Daisies, Shasta Daisies, Delphiniums, Pansies, Foxgloves, Antirrhinums, Canterbury Bells, Perennial Phlox, the seeds of the various hardy grasses, Gaillardias, Hollyhocks, Larkspurs, Forget-me-nots, Sweet-Williams, Lobelias, Lupins, Lychnis, Hibiscus and the like. A coldframe, three feet by six, will accommodate enough seeds to plant a large, old-fashioned garden of hardy perennials.

Where it is desired to plant in the open ground such things as will not bear transplanting, like Poppies, Sweet Alyssum and the like, the ground should be properly prepared. Poppies, especially of the fine perennial variety, should be sown where they are to remain and where there will be no danger of their being disturbed in the spring until their character is fully established. The seed of the Poppy is so fine that it does not need covering—merely press it into the soil with a piece of board. If the season is dry some protection should be afforded the seed-bed in the form of lawn clippings, evergreen twigs or a piece of straw matting.

Seeds sown among other perennials, where they receive shade and protection, are apt to germinate more freely than in exposed situations. Such fine seed as Poppies, Larkspur, Foxgloves and the



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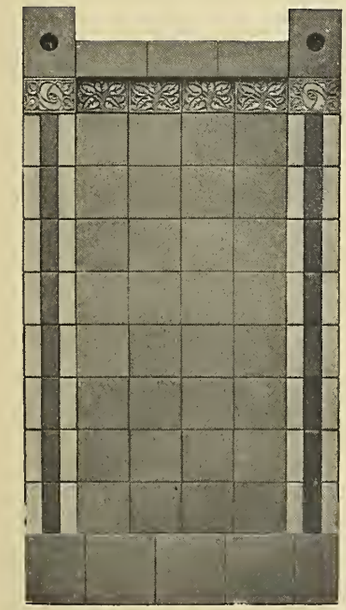
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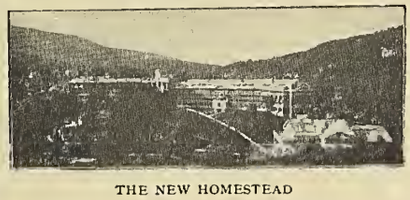
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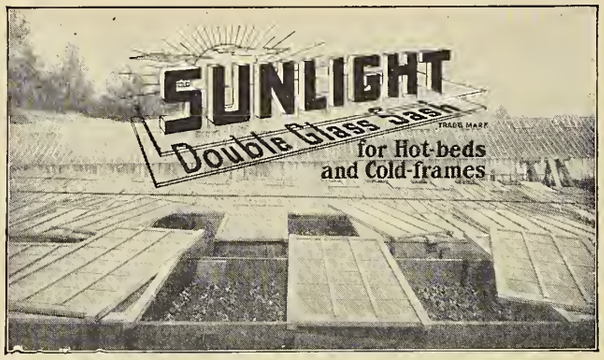
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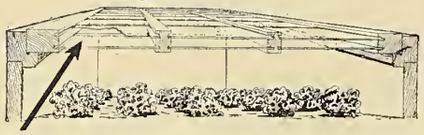
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like, must be scattered very thinly; and it is a very good plan to mix the seed with dry sand before sowing—about a cupful of sand to a packet of seed, and to sow this as thinly as possible.

Somewhat larger seed, like Pansy seed or Sweet Alyssum, should be covered lightly with earth and this pressed well above it. This firming of the soil above or about the seed is important and must not be neglected. Candytuft is another flower which is successfully grown from fall-sown seed, and may be sown among the Tulip borders or on the edge of beds of hardy perennials to good advantage. Petunias may be scattered wherever the flowers are likely to be wanted, as they are very reliable.

The various Nicotianas may be sown either in the coldframe or in the open ground, and will do admirably. I depend for my supply of these plants on self-sown seeds. The seed of the new crimson hybrids germinate much more slowly than the white forms, and the plants seldom make their appearance in the open ground much before the middle of June.

Canna seed may be sown in the open ground in the fall, covering it with an inch or two of earth and protecting with litter. Every year I find volunteer plants of the Canna in all sorts of unlikely places—the vegetable garden, flower garden, barnyard and hardy borders—in fact, there are very few plants I grow in my garden which do not, sooner or later, make voluntary offerings to my garden's wealth.

Bulbs for the Herbaceous Border

(*Continued from page* 209)

vigor is to continue, and this work should be performed as soon as the foliage has ripened. In case it is not feasible to destroy the beauty of the perennials among which they are planted, new bulbs and fall planting furnish an alternative. Narcissi may also be grown for a season or two among shrubs, though the strong root-growth of the latter is an obstacle to complete success.

Of the Tulips, the Darwins, the newer Rembrandts, the breeders and the Cottage Tulips, are best adapted to borders. The single early sorts and the doubles must be discarded each autumn and new bulbs secured, for these never are equal, after the first season, to new stock. The late sorts may be left in the ground for two or three years, but a close watch must be kept to note failing vigor and to replant. It is a discouraging fact that the Tulips generally are not a success in our climate for more than two or three seasons, yet there are so many marvels of beauty among them that the perfect garden is a misnomer without them.

The Crocuses, Snowdrops, Chinodoxas and Scillas are gems for edging the border, where they will, many of them, increase rapidly by bulb division or by self-seeding. The Grape Hyacinths should be similarly placed, and will make



A Word of Advice to the Home Maker from an Expert House Decorator

Under this heading is appearing a series of letters contoining advice on the interior finish, decorotion and furnishing of the Modern Home. These will be found full of helpful and practical suggestions.

Any questions pertoining to the above oddressed to Morgaret Greenleof, Consulting Decorator for Murphy Vornish Compony, will receive prompt ottention.

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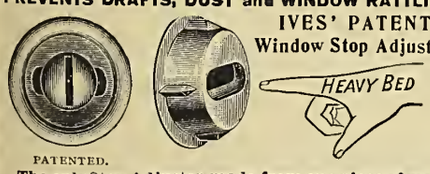
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themselves at home in the first season.

The Montbretias, Fritillarias and Lilies, being taller-growing subjects, should be placed to the middle and rear of the border. Several of the Lilies are particular as to the soil they are in; especially is this true of the Japanese kinds, which are partial to leaf-mould, and object vigorously to a heavy clay soil. The latter are difficult bulbs to establish, unless conditions are quite to their liking.

Bulbous Irises are extremely beautiful in the soft delicacy of their colorings, and for this reason they are almost indispensable in some portions of a large border.

It is impossible to give, in even a very brief list, a selection from the many named varieties of bulbous plants. Very nearly all the kinds are wholly suited to planting in the herbaceous border, and selections from the dealers' catalogues may be made with the assurance of excellent results. The essentials to the use of bulbs in conjunction with hardy perennials are: the thorough preparation of the border beforehand; knowledge of the flowering season, and the height—information ready at hand in the tradesmen's lists; care that the lusty growers do not encroach upon the shyer subjects; and the realization that the life of a bulb is wholly dependent upon its environment. Bulbous plants can not be neglected or subjected to harsh treatment without their resenting it more promptly than the perennials usually found in the herbaceous border. Yet the fact that they appear in early spring when the first blossom is eagerly awaited, and the quality of brilliant or delicate tone they possess, are charms that will always make an alluring appeal to the lover of his garden.

Is the Autumn a Good Planting Season?

BY WARREN J. CHANDLER

AMONG experienced gardeners there are and have always been many diverse opinions as to whether the fall is a good period in which to transplant trees and hardy plants.

Those favoring spring transplanting cite instances where hard winters have injured the newly transplanted stock, whereas if it had been set out in the spring it would have had an entire growing season in which to become established in its surroundings.

On the other hand, the gardener claiming fall as the best season, points to the disastrous results which follow spring transplanting in a dry, hot summer; he points to the ripened condition of the plant's growth in the autumn and its chances of moving then with less check.

The act cannot be disputed that both spring and fall are good periods in which to transplant, as there are thousands of examples pointing to success at both times.

With a knowledge of the fundamentals of transplanting, one is compelled to

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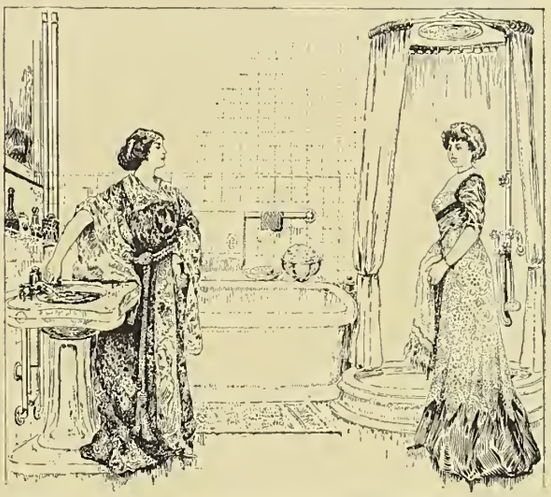
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Trees for October Planting

IT is surprising—truly surprising—the number of people who hang on to the impression that the spring is the best time for tree and shrub planting. As a matter of fact the autumn is quite the most favorable for shipping and planting, because the weather is not getting hotter and drier as the season advances.

Then there is another reason—in the spring you are busiest, we are busiest, and that means delay—and delays in the spring are serious for trees, as the warm weather often dries out the roots and starts the tops to growing.

Can't you come right to our nursery some time soon and select the trees you ought to have? There is much satisfaction in doing it that way, and picking out *just the trees* you want. You know best the size and kind best suited to your needs. We have the trees in all sizes from 3 feet up to 30 feet.

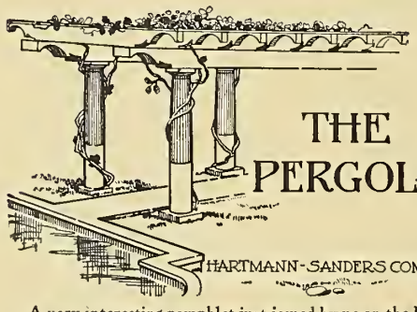
Our advice to you would be to plant large trees, by all means the large ones. You get immediate effects then—no long waiting for them to grow up. They, of course, do cost somewhat more to start with, but think what you get for what you pay!

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make deductions after considering the conditions surrounding each particular case.

The three conditions to be considered are location, soil and the character of the stock to be transplanted.

In considering location we have one of the most important factors to deal with. It is safe to say that, in localities in altitudes above 1,000 feet, fall planting is not advisable where the position is also exposed to strong winds. This brings out one point, and that is that where a situation is secluded conditions are just the reverse of those generally governing the locality.

As a general rule it may be safely stated that fall is the best season in which to attempt transplanting in localities south of the Mason and Dixon line. That is why the people in Louisville, Ky., and throughout Maryland and points south, do the greater part of their work at that time. Fall is always prolonged with them and spring advanced.

However, you cannot stop at locality conditions in deciding whether it is advisable to plant in the fall. You must also consider soil. Where clay soil predominates it is doubtful whether fall planting ever succeeds. This kind of soil is never conducive to growth, but it is at its worst in the autumn, when it is in all probability baked and dry and later will freeze and thaw alternately until the vitality of the plants is greatly impaired. Where the soil is loose and well drained, good results are pretty sure to come from fall transplanting.

As regards the question of kind of plants I shall have more to say further on, but at present would like to speak of several things which tend to make the autumn the real period in which to move plants with every hope of success.

As autumn approaches, plants are either spending the last of their strength in flower, as is the case of the annuals, or they are ripening their wood and storing in their roots strength to make another show for the coming season. As this mature condition is reached it is natural that transplanting would be far less of a drain on the plant than if attempted when it is in a growing condition. The ground is also in a very warm state and the plant, after being moved, at once begins to throw out its rootlets to become established in its new surroundings.

Fall also finds the gardener with less rush work in hand, and he can give more care to the transplanting than when it is left until spring, to be squeezed in with the accumulated and important duties.

It is also a known fact that plants set out in the autumn, when given good location and every care, break into bud in the spring showing little sign of having been moved. It is the best illustration of moving the plant when it least feels the check.

Let me also point out right here one big advantage there is to be had from fall planting, which is not generally known.


The Old Way

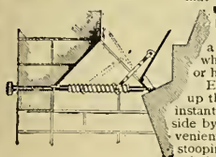

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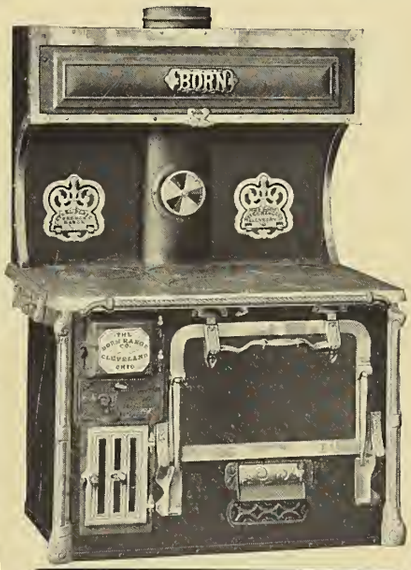
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THREAD AND THRUM WORKSHOP
Auburn, N. Y.

Gardeners will usually argue that a plant should never be touched in the autumn until it has ripened its growth sufficient to cause it to drop its leaves. Theoretically he is right, but it is far from being the best plan. It is not wise to move a plant in the autmn with its leaves still on and allow them to remain after the transplanting. This at once results in evaporation of the plant's moisture and weakens it to a great extent. If the majority of plants, however, were moved in September or early October and where leaves still remained, these were stripped from the plant, the percentage of successful fall plantings would be greatly increased.

It is only natural that where the plants are placed in warm soil and have the benefit of the Indian summer weather following such transplanting, the results are going to be of the best. The late transplantings find winter following them so closely that they seldom have time in which to get the earth settled about their roots, without any possibility of any root-growth.

Though fall has so many advantages over spring for successful results from transplanting, there are some plants that should never be moved at that time. Chief among these may be mentioned all the broad-leaved evergreens, such as Rhododendrons, Laurel, Hollies and plants of like character, which are very badly affected by the sun's rays on their foliage during the late winter. All soft-wooded trees such as Magnolias, Tulip Poplars, Birches, Sweet Gums, etc., also tend to winter-kill badly, as they have very fleshy roots and soft, sappy bark. The very hard-wooded trees, the opposite of those mentioned, also suffer when moved in the autumn, such as Oaks, Hornbeams, Beech, etc.

It is the bad returns which come from an indiscriminate selection of the trees such as those mentioned that causes many to denounce the autumn as a time in which to move plants.

As there are plants which move to better advantage in the spring, so there are some with which moving should be attempted only in the fall. Such plants are Peonies, Iris and the tuberous-rooted perennials, also all the early spring-flowering kinds, like the Columbines, Violets, Bleeding-heart and other of the same class. Of course in the case of bulbs, fall is the recognized time in which to move them successfully.

There are some safeguards that may be used where fall planting is done that prove helpful in getting plants started with the least amount of check. One good practice which has been followed with excellent results is to mound earth around the roots of large trees and in this way keep the frost from them. A wrapping of the stems of such trees is also beneficial, as it keeps them from becoming sun-scalded and reduces evaporation, where it is likely to occur.

In conclusion it will be seen that fall may be looked upon as the better season



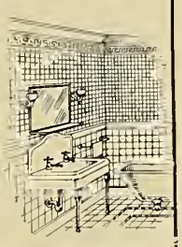
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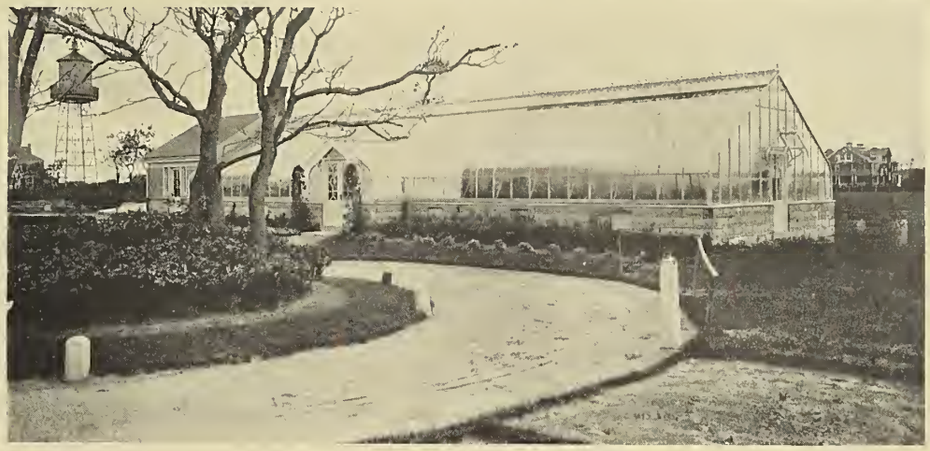
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Still Other Greenhouse Possibilities

Last month we showed you the interior of a Conservatory Living Room that was kept constantly replenished with fresh growing flowers from the greenhouses. One made the other possible. This month we are going to explode the very wrong impression that it takes a big greenhouse and the expenditure of a lot of money to have a Glass Enclosed Orchard for the growing of fruits. You can do it successfully in a house 25 feet long if you want to, only of course the crop will be proportionately limited.

Here is a suggestion: build a house like this one above, for instance, and divide it into three compartments. Use one for general plants or vegetables, another for roses or carnations; the third as a Potted Fruit or Orchard House.

You can buy dwarf trees that will bear fruit the first year. Put them in the cool Orchard House along first of January and gradually increase the temperature just as Nature does in her annual Spring warm-up.

In a few weeks your trees will he a bloom bower of blossoms and the air laden with their fragrance. Along last of April or first week in May "Cherries will be ripe," and in rotation will come your plums, peaches, nectarines, apples and pears. It's great fun to outdo Nature this way. The fruit is luscious, thin skinned and every one a perfect specimen beautiful to look at.

By the first of August, your fruit harvest will be over, and then out goes the trees, and in comes chrysanthemums, which will be at their best middle of November. Then follows bulbs, and for Christmas day the house will be one mass of golden yellow daffodils, gaily colored tulips, paper white narcissus, rainbow hyacinths, such as will gladden your heart and surely make you feel life is worth living.

The bulbs over, then you again bring in the fruit trees and start your Orchard up. So you see, this puts an entirely new light on the question and makes it possible for the man with moderate means to share in the good things.

Should you take up with us now the matter of building your greenhouse, we would have just about time enough to have the house erected in season for your starting up the orchard house. But take our warning and don't put it off, because it means losing just about a year's fun and the fruits and flowers besides. Send for catalog.



And this is an Orchard House filled with potted fruits. By all means have an Orchard House.

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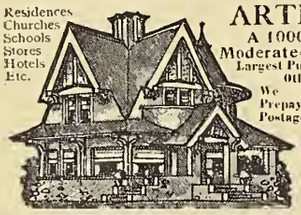
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to move plants in general instead of leaving such work until spring, and, by so doing, lose what would otherwise be a good vigorous growth in the first growing season following the transplanting.

Agriculture in Alaska

WOULD you care to run a truck farm with strawberries selling at $1.25 to $2 a quart, cucumbers $2 to $5 a dozen, celery 50 cents each, tomatoes 50 cents to $1 a pound, and other products at proportionate prices? Or would you prefer general farming, with a few pigs and chickens as a side line, with hay selling at $60 to $100 a ton, hogs 30 cents a pound, young pigs 75 cents a pound, and eggs $2 a dozen?

These prices are received in Alaska under favorable market conditions, but the prospective settler should consider the difficulties and expense of farming as well as the high prices of his products.

Alaska is not generally given much consideration from an agricultural standpoint, and yet, despite the rigorous climate, a large variety of grains, small fruits and vegetables are being successfully grown. Experiments are being made with tree fruits, but the results thus far have not been very encouraging. The work conducted by the Government with grains at the Rampart Experiment Station has been an unqualified success. Varieties of nearly all grains have been found that grow well.

A cattle-breeding station at Kodiak is working to develop the milking qualities of Galloway cattle, as they are the most hardy and best adapted to the climate. It is believed that this will be accomplished. The object will be to furnish hardy, acclimated cattle to settlers in the country at a price not higher than the cost of taking them from the United States. The coast region is well suited to the raising of cattle.

There are several successful farmers in the vicinity of Fairbanks, some of whom are general farmers and others are running market gardens. While they are meeting with some failures of parts of their crops by frosts and cold and wet summers, yet they are learning by experience to overcome many of the discouragements of the climate.

The climate shows a wide variation, from 90 degrees Fahrenheit at Rampart, on the Yukon River, in July, with an average for the month of 63 degrees, to 69 degrees below zero at Fort Egbert, near the Klondike gold fields, in January, with an average for the month of 40 degrees below zero. The coast towns are mild for that region, neither Sitka nor Kodiak reaching zero during 1909, while Juneau only reached 5 degrees below in January, with a daily mean for the month of 14.15.

The Annual Report of Alaska Agricultural Experiment Stations for 1909 has just been issued by the U. S. Department of Agriculture and is for sale by the Superintendent of Documents, Government

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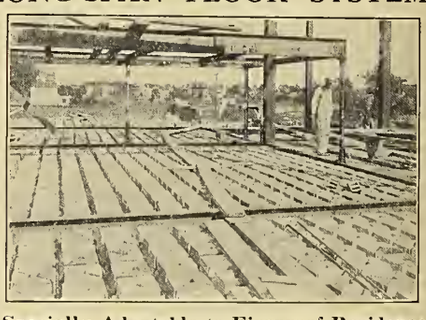


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Printing Office, Washington, D. C. It gives a complete report of the work being carried on at the four experiment stations, together with extracts from letters written by growers showing results with different seeds furnished by the stations.

Successful Fern Growing

BY T. CELESTINE CUMMINGS

A CHARMING bit of delicate green, such as a fernery gives with its opening fronds, lends the finishing touch to a table and is within the reach of every housekeeper—for money. In the springtime the busy woman has not the time to spare from her various household or social duties, to take a trip to the woodland to procure the tiny Ferns that are just showing their curled pink fronds above the brown earth, but instead she will send to a florist for her fernery, and nine times out of ten be sadly disappointed with her purchase. Her Ferns will wilt, and under the leaves will be found myriads of tiny brown insects or the equally harmful red spider. Of course a reputable dealer will not be guilty of sending out inferior Ferns, but even so, they will be Ferns that have been raised in a greenhouse atmosphere, and they will not be nearly so sturdy to adapt themselves to their new environment.

A young woman that understood Fern growing, having made a success of it for her own garden, and indoors, when in need of a money-making occupation, started in to growing quantities of the Ferns. She too had had experience with hothouse grown Ferns, and decided that all the Ferns she raised should be transplanted from the woodland.

Great care is taken in digging up the roots of these baby Ferns to leave plenty of earth attached to the roots. She takes along with her the receptacles in which the Ferns are to be planted and sets them right into these, with plenty of the parent soil pressed firmly and compactly around them, so that the growth of these tiny Ferns is not retarded to any great extent. The earth is well watered upon arriving at the house, which is only a short distance from one bit of woodland, where the Ferns are so numerous that she usually does not need to search further.

The process of digging up the Ferns is simple but important to know, for the beginner. With an old knife draw a circle around the plant three inches from the center, and then loosen the earth with a long sharp trowel, which will enable you to reach clear down below the roots of the plant, working it gently backward and forward, until the entire clump may be readily removed. If not convenient to bring the Fern receptacles with you, water will be required to wet the ball of earth, and then each one should be wrapped in several thicknesses of wet paper and laid in the basket close together. Protect the Ferns from the sunlight by a moist paper laid lightly over the

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A charming and most interesting contribution to American literary history is the *Correspondence of Washington Irving and John Howard Payne,* edited by Thatcher T. Payne Luquer. The first letters, written mostly by Irving from London and Paris to his friend Payne, show how generous, thoughtful, and helpful Irving was in aiding Payne in his work.

The Real African by Herbert Ward, one of Stanley's Lieutenants. Impressions of the Congo black people by one who has lived among them and learned to like them. Illustrated with a very remarkable series of sculptures by the author.

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With a preface by Ralph Adams Cram.

There is no more picturesque and charming phase of architecture in all the ages than the small English cottage with its inevitable garden. Mr. Ditchfield tells something of the historical side of this evolution of the cottage, describes methods of construction, the various types of roofs and chimneys, the designs and the flowers of the garden, the whole enlivened with interesting little bits of folk-lore. The book is full of inspiration for the home builder.

A limited edition of 2,000 numbered copies, printed on heavy plate paper and bound in boards, half ooze leather.

112 pages, 147 illustrations. Price, $2.00 postpaid.

McBride, Winston & Co., Publishers, 449 Fourth Ave., New York City

whole. A "gray day" is best to go for Ferns. In another basket carry home a quantity of the wood's soil to use in the planting. Your receptacles should be all ready to place the Ferns in at once. Holes are punctured in the bottom for drainage and a layer of pebbles and bits of charcoal are laid in, then the plant and the filling in of soil. The charcoal is important, as it not only tends to preserve the freshness of the soil, but imparts to the Fern fronds a beautiful brilliant green. Water with fine spray.

For the first few days after transplanting, the Ferns should be placed in a cool window where they may have light and air but no sunlight. Do not forget to water them often, as the soil should be kept moist like that of the woodland.

When grouping your specimens for a "fernery," place the larger ones in the center to give symmetrical appearance. One fern-grower arranges her Ferns in different ways, grouping a variety together using the Holly Fern, the hardier species of *Pteris,* Maidenhair Ferns, the Boston variety, and *Asparagus plumosa* and *Asparagus Sprengeri,* two other lovely green plants that are useful for home decoration and that may be treated in the same way as Ferns.

A decided novelty that the Fern grower has many calls for, is a "Fern ball." It is made of florist's wire netting, of a wide mesh, lined with fine moss from which peep out the curled fronds of the young Ferns—Boston Ferns being used. The inside of the ball is closely packed with the woodland soil, which is kept moist.

Like everything else on the market that is a ready seller in the floral line, the natural attractiveness of the Ferns and ferneries may be greatly added to by the receptacles that contain them. So it is a part of our fern-grower's stock in trade to see to it that she has all the little novelties prepared in advance for her spring trade, and in order to have no delay she starts in with this part of the work in the fall, gathering in Birch bark and other bark that she sees possibilities in. Sometimes this bark is beautifully lichened, but if not, lichens found clinging to rocks are removed, and with a drop of glue are soon transferred to the tree bark. The plain cigar-box and tin receptacle is then transformed into a charming affair with this beautiful covering of nature. Hewn-out logs are used. Twigs are joined in log-cabin or quail-trap style to cover other receptacles. She often has orders from special customers to cover the Fern receptacle with crepe paper with frilled edge to harmonize with the room's furnishing it is intended for. Sometimes silver or china receptacles are used.

Grease Bands Around Fruit Trees

GOOD, practical fruit growers need not to ask the object of having broad bands of paper round the stems of fruit trees, but the inexperienced are of-

ten inquisitive on the point, and it is well they should be, as the practice is one of the best to prohibit pests and secure spotless fruit. What is known as the winter moth does great harm to trees and fruit. It crawls up the stems, deposits its eggs on the trees, then hosts of depredators follow. To prevent this there is only one remedy, and that is to tie greasy bands round the stems. Fold these round each stem about one yard up on the standards, and wherever they can be placed on the bushes. Fix them on with a strip of bagging, top and bottom, with the greasy side outwards. Every tree should be so treated. W. R. G.

Book Reviews

Sea-Coast Gardens and Gardening. By Frances A. Bardswell. Illustrated. Cloth, 16mo, 145 pp. London: Sherratt & Hughes. 3/16 net.

The experienced writer of this book has collected an invaluable amount of matter relating to sea-coast planting, a subject of much importance in these days of shore dwellers. Trees, shrubs, vines and plants for sea-coast situations are taken up in separate chapters as are many other matters along this line.

Year Book and Who's Who in Horticulture. A daily reference for the British Garden Lover. Paper, 16mo, 244 pp. London: Cable Printing & Publishing Co. 1s. net.

As its title indicates this good-sized pamphlet is more particularly intended for the readers of the British Isles, and therefore will not prove of material service to American gardeners.

A Little Maryland Garden. By Helen Ashe Hayes. Illustrated from water colors by Zulma De L. Steele. Cloth, 8vo, gilt top 201 pp. New York: G. P. Putnam's Sons. $1.75 net.

This book is in the nature of a personal experience of an amateur gardener. It is delightful reading, and full of suggestions the maker of a little garden will be delighted to glean.

Who's Who Among the Wild Flowers. By W. I. Beecroft. Illustrated. Cloth, 16mo, 359 pp. New York: Moffat, Yard and Company. $1.20 net.

This book should prove indispensable to the untechnical lover of wild flowers. It is soundly scientific but written for nature lovers, and not merely for botanists as so many technical works are. It does not presuppose a knowledge of botany, the main finding classification being based on color. The book is copiously illustrated with excellent drawings that instantly present a plant's flower characteristics and there could scarcely be a more convenient and handy volume to carry about on one's tramps through the woods.

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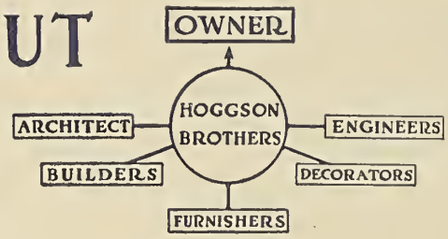


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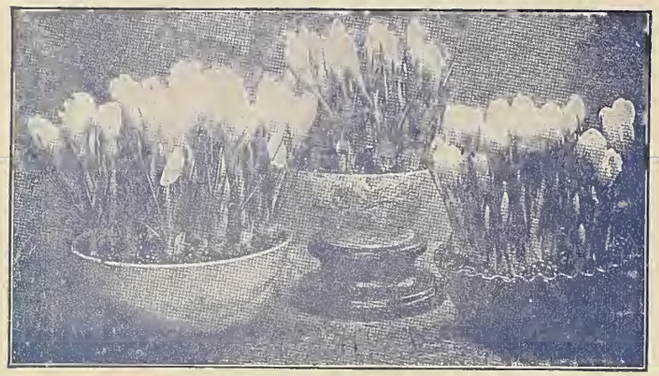
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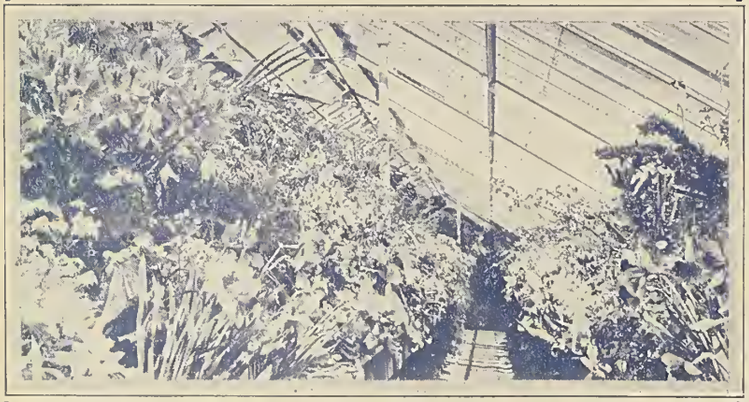
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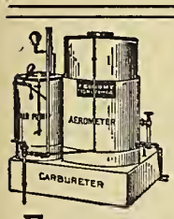
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The Dog's Ration

PROBABLY nine out of ten people who purchase a dog know little or nothing about his proper feeding. One thing that complicates matters is that the dog's food supply must be governed both in character and in quantity by the particular breed chosen. It is impossible, of course, to go so deeply here into the matter as to name the proper ration for each of the more common breeds. It might be helpful, however, to mention a few of the fundamental principles in all cases.

One good meal a day, served preferably in the evening, is sufficient for an adult dog if a dry dog-biscuit is given for breakfast, with perhaps a large bone to gnaw. Have a supply of clean, cold water within the dog's reach in all weathers—a requirement that is far too often neglected. Some authorities advocate an occasional drink of milk, colored with tea. Goat's milk, it may be interesting to know, is particularly suitable for the dog; some of the English breeders maintain goats about the kennels in order to have a supply.

It is an exploded theory that a meat diet brings on eczema and other skin troubles; in fact, the contrary is the case. The dog is by nature a carnivorous animal, and wholesome flesh, either cooked or raw, should form the main part of his diet. A little liver given occasionally is an aperient food which most dogs relish. When it can be afforded—and when a household has but one or two pets the expense is of little consequence—butchers' meat is without question the proper food. Oatmeal, porridge, rice, barley, linseed meal and bone meal should be only occasional additions to the usual meat diet, and these are not necessary when dog-biscuits are regularly supplied. There is no harm in giving well boiled green vegetables, such as cabbage, turnip-tops, etc., mixed with meat; potatoes are of doubtful value.

There are many advertised dog foods, some of which are excellent, but as a general rule, it will be found more convenient in the average household to stick by the old-fashioned and wholesome diet suggested above.

Sickly dogs require invalids' treatment, of course, but if you start with a dog having a sound constitution there is no reason why he should not thrive with proper kennel accommodations, a moderate amount of food and plenty of exercise.

M. H. M.

A Suggestion for the Invalid Puppy

If your puppy is clearly out of sort, or listless, try a worm expeller on general principles. Worms are the ban of puppyhood. You can obtain these vermifuges at any dog supply store. When giving medicine in liquid form, such as castor oil, pour the liquid into the mouth through the space behind the teeth, grip his muzzle for a moment to check his breathing when the medicine will be gulped down. It is easier to administer in capsule form, secreting the capsule in a dainty tid-bit.

Poultry Queries

WE are contemplating making some changes in our poultry house and yard. Have decided not to raise any more chickens—buying pullets each year for egg supply only. Have had always Plymouth Rocks (barred), but they are such inveterate setters that we would like to try some other breed.

Please answer the questions given below, for which accept our thanks in advance:

(1) What size house for 30 or 40 hens? (at present 8 x 17 ft.).

(2) What size yard (two yards to be used alternately)?

(3) What breed for best layers?

(4) Is it better to feed grain in summer in troughs or scattered on ground? (Latter method feeds sparrows and all the doves in the neighborhood.)

(5) Is a drinking-fountain better than a two-quart pail?

(6) How many nests required for 30-40 hens?

(7) Should ground oyster-shells, charcoal, grit and salt be kept before hens all the time?

(8) What actually is grit?

(1) A house 8 x 17 feet should give ample roosting and nesting room for a flock of thirty or forty hens. One used by the writer is 7 feet wide, 15 feet long and 10 feet high from peak to floor, and is satisfactory during spring, summer and fall. In winter, however, a scratching shed of equal area is desirable. It need not be higher than three feet. It should adjoin the hennery, and a section of its roof should be movable to allow a change of litter. The sunlight should be freely admitted to this through glass.

(2) For the active-laying breeds, three runs, about 10 x 40 feet, to be used alternately by the flock of forty hens, are advisable. Where two are used the dimensions should be greater—say 10 x 60.

(3) The Leghorn, Minorca, Black Spanish, Hamburgs and other light-built, agile fowls are the recognized layers where one works for eggs only.

Of the general-purpose breeds, the White Wyandottes are very satisfactory if stock is selected from a good-laying strain. If one does not care to do his own hatching, he may have eggs from his own prolific layers hatched for him.

(*Continued on page 27.*)



The purpose of this department is to give advice to those interested in poultry. All inquiries will receive careful attention. When an immediate reply is desired enclose a self-addressed, stamped envelope.

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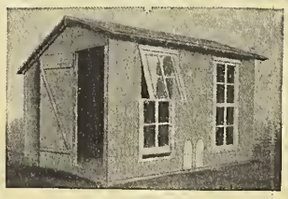
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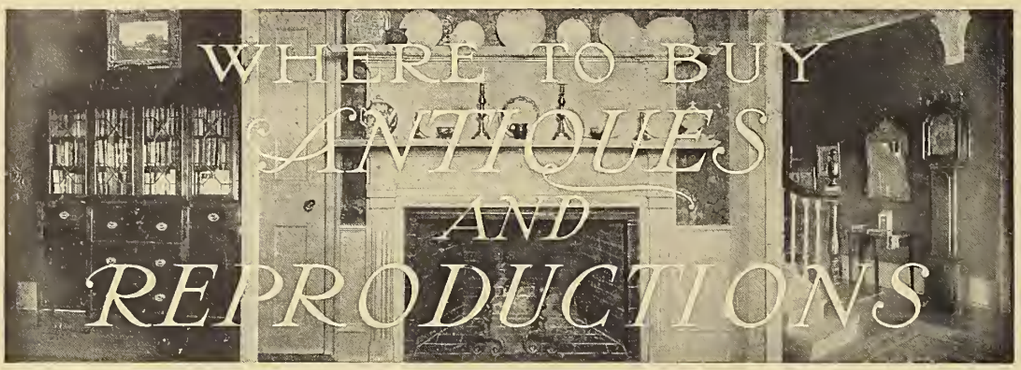


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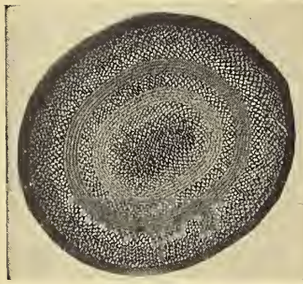
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Cocks, in the proportion of one to ten hens, should be associated with the flock for six weeks prior to selection of eggs for hatching.

(4) Grain scattered among clean grass or clover keeps the fowls busy for a long time. Where ground is soggy and trampled, however, grain should be fed from troughs.

(5) Any device which will prevent the fowls from getting into a two-quart pail will render it as satisfactory as a fountain.

(6) I would supply a laying flock of forty hens with about twenty nests.

(7) Ground oyster-shell and other grit should be kept always before the fowls. Salt may be supplied with mashes, and charcoal may be given frequently, either in the feed or in the grit-box. Where fowls are healthy, the constant supply of the latter material is not essential.

(8) Grit is any hard substance made available by being pounded or ground into small particles. It must be hard enough to maintain a cutting edge in the gizzard of the fowl. As it is constantly wearing smooth by the natural and continuous grinding motion therein, fresh supplies are vital to the well-being of the bird. Ranging fowls swallow gravel stones, bits of crackery, shell and particles of coal. It is safe to supply these substances proportionately. M. ROBERTS CONOVER

Death in Cabbage Leaves,

NOW that the season of storing in cellars has come, men of science are again sounding the warning note against the cabbage. Don't, don't allow them to rot and remain in the cellar, polluting the air and furnishing a soil for the propagation of diphtheria baccilli. The physician who, on being called to treat two diphtheria patients in the same family, demanded permission to visit the cellar, was asked what he expected to find there, and answered, "Cabbages, madam; cabbages every time," shocked an entire community into an inspection of the cellars, which resulted in arresting the spread of the dread disease.

The family doctor who knows will admit that there is nothing so fertile in the production of diphtheria germs as cabbage leaves if allowed to decay, unless it be an open well infested by slugs and fish worms. This, however, common sense will teach us to fear; but many have no precedent with which to establish a righteous dread of the deadly cabbage leaf. Decaying vegetables of all kinds are germ producers and should be carefully removed as fast as they appear; but the cabbage leaves especially are precursors of disease when allowed to remain and decay.

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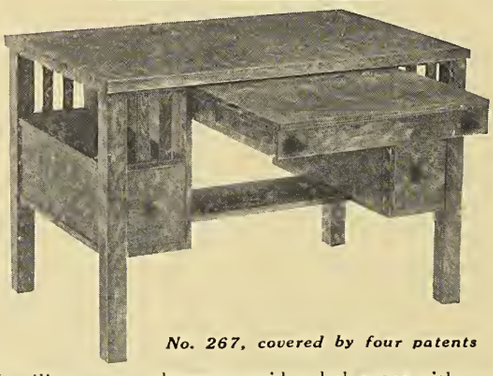
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HENRY H. SAYLOR, Editor

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THE TERRACE ON THE HOME OF MR. HORACE W. SELLERS, ARCHITECT, ARDMORE, PA.

House & Garden

Volume XVIII November, 1910 Number 5



Windows and the fireplace were inserted in the upper part of the Chapel in the 14th century, and from this time also dates a part of the splendid oak ceiling. The restoration is by Mr. C. R. Ashbee, architect

A Country House Built from a Norman Chapel

THE RECLAMATION OF A STONE STRUCTURE DATING FROM EARLY IN THE TWELFTH CENTURY—FIVE YEARS AGO ITS ONLY INHABITANTS WERE A SOW AND HER LITTER

BY GEORGE H. CHETTLE

THERE are few districts in England so beautiful as the Cotswolds, or so full of interest for the lover of the beautiful in architecture; and yet, to the majority of Englishmen, they are unknown. A modern poet has called the Evenlode

"A lovely river, all alone,
She lingers in the hills, and holds
A hundred little towns of stone
Forgotten in the western wolds."

And we who love the Cotswold towns for their charm of untouched beauty, whose good fortune it has been to leave the rush of a great city and live "forgotten in the western wolds," treasure the memory of an ideal retreat.

Where the last spur of the hills looks down over the fertile valley of the Avon, from Stratford on the one side to the Welsh Hills on the other, lies the once prosperous town of Chipping Campden. In the Middle Ages this was the center of the English wool trade; now the inhabitants are indeed of those for whom "time stands still withal," and the splendid tower of the parish church looks down on a sleeping village.

A mile and a half away is a little hamlet grouped around what was, five years ago, a ruin, locally known as "the Norman Chapel." It was built early in the twelfth century, yet of written history of the building there is none. Old documents refer to five chantries founded at different times in the manor of Chipping Campden, yet with none of these can we definitely connect the church of Broad Campden. The earliest portion of the group of buildings, shown in black on the plans, was the Norman church. It consisted of a nave, 40 ft. long, and a chancel, but all trace of the latter has vanished. The semi-circular chancel arch and a fragment of corbelling remain to show that once it did exist, and there is a tradition in the village, told to me by



The south terrace and its 12th century doorway. At the left the wing, excepting the new bay, dates from the 14th or 15th century



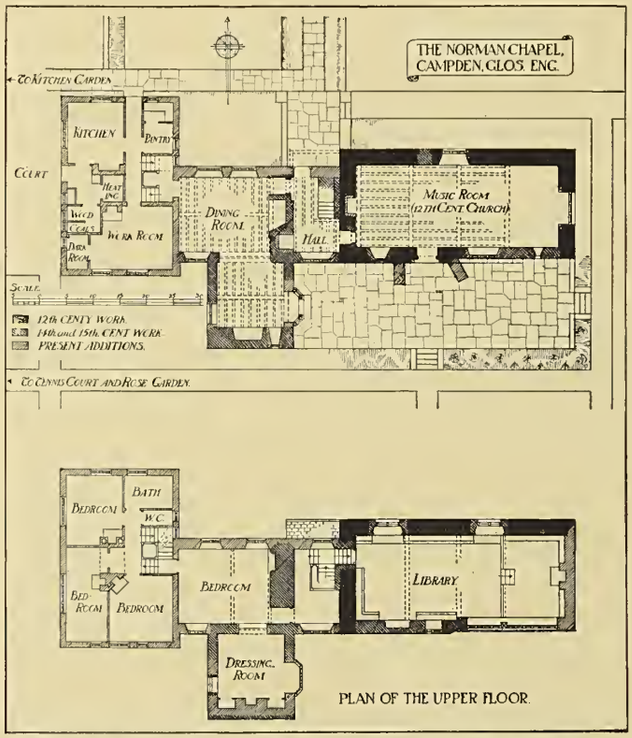
Another view of the south terrace. The long line of windows opens from the library

an old mason of over seventy years of age, who worked lustily in the reconstruction of the building, that the traceried windows of the chancel had been transported to some great house and there rebuilt. Was this perhaps in the first days of the Gothic revival?

This old mason typified the vitality of the traditions of good craftsmanship in the Cotswold towns. His fathers for generations before him, his sons at the present time, worked the local stone and used instinctively the Gothic moldings of chimney-caps and string-courses. The influence of the modern "jerry-builder" has passed them by. But this very vitality of tradition created a difficulty for the archeologist. Where the buldings are so simple in design, and the craftsmen so conservative, one cannot be quite certain of dating work correctly from the evidence of the stones alone. Yet the main outlines of the history of the Norman chapel are clear.

In the reign of Richard II, long before the Reformation destroyed some of the finest ecclesiastical work in England, the church was desecrated. At that time the "Black Death" swept away half the population of the country; yet at that time, too, the neigboring town of Chipping Campden was at the height of its prosperity. William Grevel, the richest of the woolstaplers, built his beautiful town house in 1396, built probably the "hall of the merchants of the staple," which still stands in the High Street, and added the most beautiful portions of the parish church.

The reason for the desecration of the Norman chapel is lost—we can only tell the changes that were made in the building. Late in the 14th century a floor was inserted across the nave, cutting through the upper portion of the chancel arch, and through a thirteenth century window, traces of which remain. Windows and a fireplace were inserted in the upper room thus formed, and it was ceiled with a splendid oak ceiling. How the chancel was treated we cannot tell; but at the western end a new wing was added, containing a stone staircase and two chambers, which have become the present dining-room and the bedroom above it. Each of these rooms contains a stone fireplace, the upper one being a very simple but very beautiful piece of work. The door connecting the lower room with the staircase must have been moved from another portion of the building; the moldings, the lancet-head and the stone-work, revealed when the present reconstruction was made, point to a date some hundred years earlier than the fourteenth century work around it.



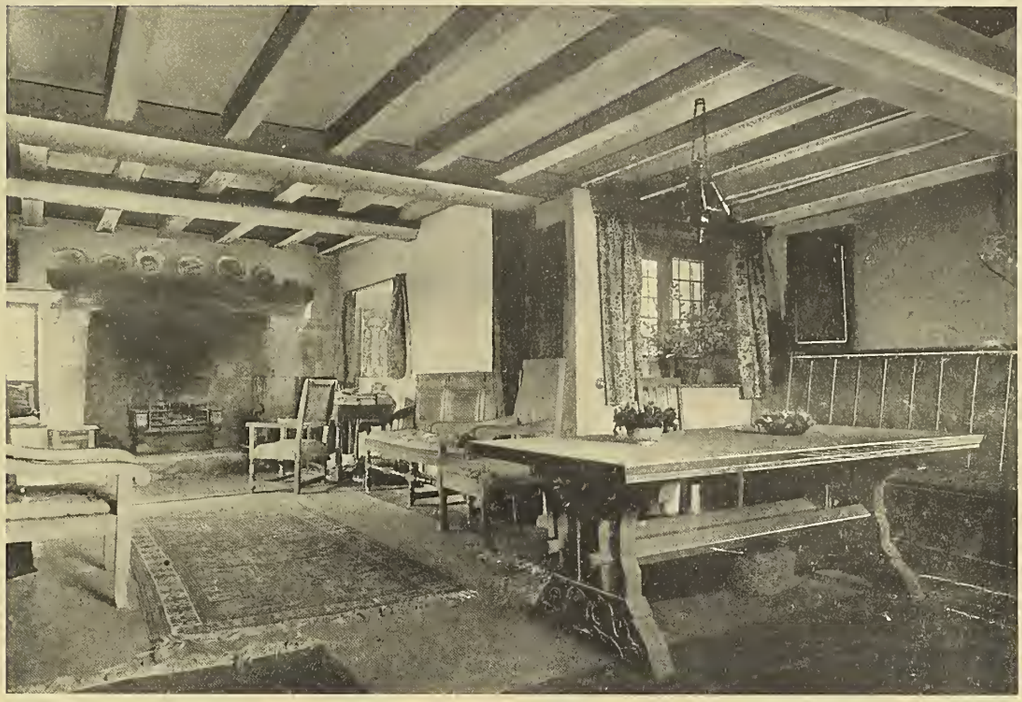
The key shows what portions of the work are old and what additions Mr. Ashbee has made

In the western wall of this portion of the building we found another curious fragment of stonework—a little two-light window with traceried head, unglazed, apparently from a tower or belfry. This had been built into the outer face of the wall and was completely covered with ivy, and, as the wall was too ruinous to be left standing, the window was transferred to the present dressing-room, to the south.

Five years ago, when the reconstruction of the building was taken in hand by Mr. C. R. Ashbee, it was almost entirely roof-

less. For years it had been used as a laborers' cottage, then it sank to a stable; finally its only inhabitants were a few antiquated hens and an old sow with her litter! The Norman walls were still sound, in spite of rain and snow, except at the east end. Two bays of the oak ceiling were intact, though the thatched roof above had fallen. The north wall of the dining-room was past repair, and had to be rebuilt from the ground, while the roof over this portion of the building had sunk on one side. The south wing was also badly damaged.

Above the south door of the church the twelfth century wall had sunk and been rebuilt in the fourteenth century; but as it was nearly eight inches out of the perpendicular an iron tie was run through under the library floor and buttresses added on each side of the Norman doorway. The little north or "devil's" door remains sealed up. At the southeast corner the line of the wall was carried up by a long oak window looking out to a low line of wooded hills, and the mid-day sun makes the library comfortably warm and cheerful.



The ell-shaped dining-room, looking into the 14th century wing. Mr. Ashbee designed the furniture also, which is of English oak

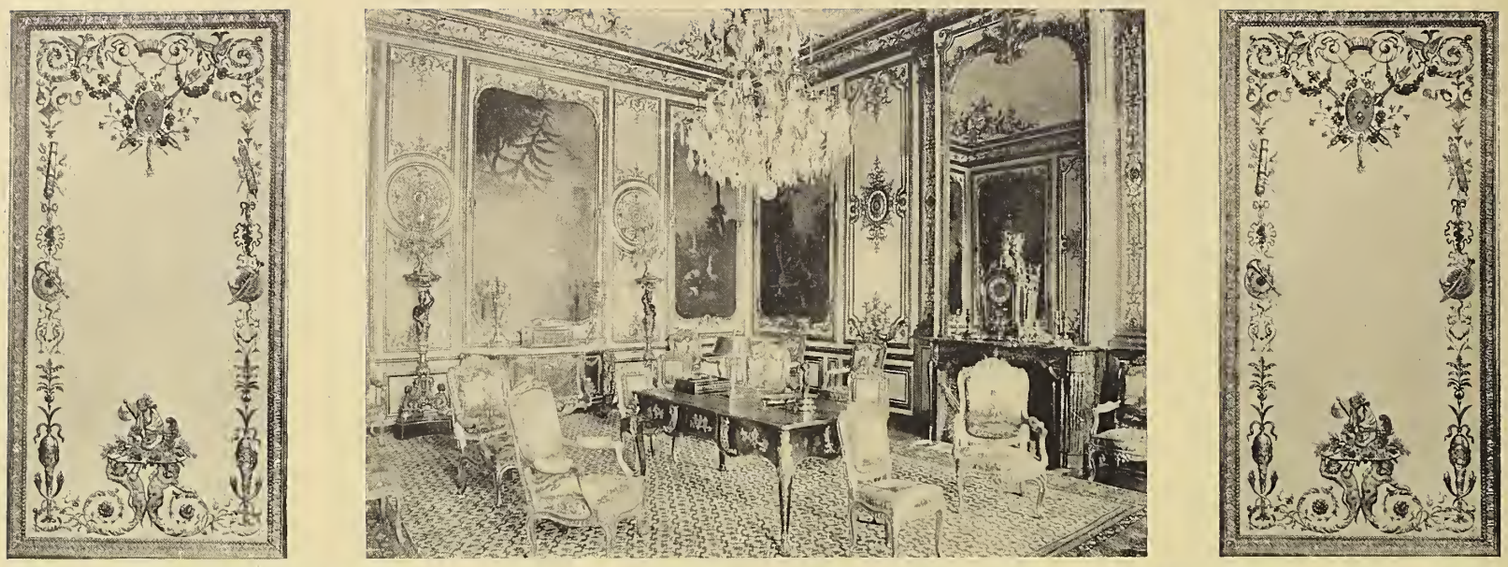
This portion of the building presented a further problem. The medieval builders had carried their floor across the chancel arch. But the lower room, even when a new window had been opened in the south wall, was too dark, and it was decided to open the arch. So the last bay of the music-room ceiling was raised, a wooden cove was made, and bosses of oak at the intersection of the ribs were carved and gilded. On the upper floor this bay forms a small study, raised above the library by four steps. The ceilings in all the old rooms are formed of solid oak beams and joists, left exposed, and all the fittings are of oak—windows, doors, paneling, etc.—left in its natural color. For the most part the architect was fortunate in finding old wood, dark and well seasoned.

The question of light and sun led to the construction of an oak bay in the south portion of the dining-room, leading out upon the terrace. The kitchen, offices, bedrooms and heating chambers are in the new wing, which was kept as simple as possible, so as not to compete in any way with the old building. The roof is covered with stone slates from a local quarry, which take a beautiful color, and are laid in the traditional manner; that is, graduated from eaves to ridge. The present owner has a splendid collection of tapestries and embroideries; and also many of the Kelmscott Press books, printed by William Morris, and the Essex House Press books, printed by Mr. Ashbee. For these the house makes an ideal setting, and some beautiful Cingalese metal-work has also been used.



In the main bedroom, situated over the dining-room in the 14th century wing, the old framing of the roof timbers has been carefully preserved

The house is surrounded by an orchard, which has been left practically untouched, and in spring it is a mass of blossoms. To the west is the kitchen garden, bounded by a high stone wall, and from it, descending in terraces round the south of the orchard, are reached the tennis-court, rose garden, rock garden; and finally, where a stream runs through the property, a little water garden has been formed. Some day it is hoped to construct here a swimming-pool, but the making of a garden takes time, and in the Cotswolds there is no such word as "hustle."



In the period named for Louis XV there is much that is beautiful, but excess in the use of ornament and a bewildering abundance of curved lines finally brought satiety even to the French, and during the latter part of this monarch's reign a reaction began to make itself felt. The flanking panels above show the greater restraint manifested in the period of Louis XVI

What the Period Styles Really Are

II. THE DEVELOPMENT AND CHARACTERISTICS OF FURNITURE AND INTERIOR DECORATION IN FRANCE FROM THE REGENCY THROUGH LOUIS XV, LOUIS XVI AND THE EMPIRE

BY LUCY ABBOTT THROOP

[*Modern usage of furniture and fittings for the interiors of American homes would seem to indicate that we have but two available and distinct styles—"Colonial" and Craftsman or so-called "Mission." For a long time the historic period styles were so ignorantly and tastelessly employed as to bring about a revulsion of feeling and their almost complete abandonment. There are signs that the pendulum is swinging back again now, and that a really sincere appreciation of the best that has been done in the past will reveal new possibilities for beauty in the homes of to-day. Miss Throop's series of articles will aim to give an understanding of the period styles and how they may be intelligently used.*—EDITOR.]

IT is often a really difficult matter to decide the exact boundary lines between one period and another, for the new style shows its beginnings before the old one is passed, and the old style still appears during the early years of the new one. It is an overlapping process and the years of transition are ones of great interest. As one period follows another it usually shows a reaction from the previous one; a sombre period is followed by a gay one; the excess of ornament in one is followed by restraint in the next. It is the same law that makes us want cake when we have had too much bread and butter.

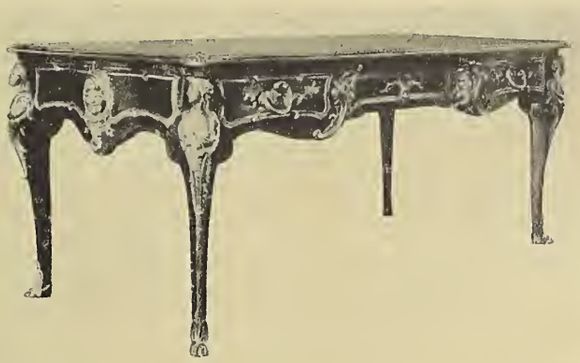
The world has changed so much since the seventeenth and eighteenth centuries that it seems almost impossible that we should ever again have great periods of decoration like those of Louis XIV, Louis XV and Louis XVI. Then the monarch was supreme. *"L'état c'est moi,"* said Louis XIV, and it was true. He established the great Gobelin works on a basis that made France the authority of the world and firmly imposed his taste and his will on the country. Now that this absolute power of one man is a thing of the past, we have the influence of many men forming and moulding something that will probably turn into a beautiful epoch of decoration, one that will have in it more of the feeling that brought the French Renaissance to its height, though not like it, for we have the same respect for individuality working within the laws of beauty that they had. The style that takes its name from Louis XIV was one of great magnificence and beauty with dignity and a certain solidity in its splendor. It was really the foundation of the styles that followed, and a great many people look upon the periods of Louis XIV, the Regency, Louis XV and Louis XVI as one great period with variations, or ups and downs—the complete swing and return of the pendulum.

The last years of the reign of Louis XIV were marked by a certain austerity, as the influence of Madame de Maintenon was paramount, but even then a promise of what was to come was in the air. When Louis died, in 1715, Louis XV, his great-grandson, was only five years old, and the Duc d'Orleans became Regent. The spirit changed and more gaiety at once appeared in all the decorations, and the magnificent and stately extravagance of Louis XIV turned into the daintier but no less extravagant and rich decoration of the Regency and Louis XV. One of the noticable changes was that rooms were smaller, and the reign of the boudoir began. It has been truly said that after the death of Louis XIV "came the substitution of the finery of coquetry for the worship of the great in style." There was greater variety in the designs of furniture and a greater use of carved metal ornament and gilt bronze, beautifully chased. The ornaments took many shapes, such as shells, shaped foliage, roses, seaweed, strings of pearls, etc., and at its best there was great beauty in the treatment.

It was during the Regency that the great artist and sculptor in metal, Charles Cressant, flourished. He was made *ébeniste* of the Regent, and his influence was always to keep up the traditions when the reaction against the severe might easily have lead to degeneration. There are beautiful examples of his work in many of the great collections of furniture, notably the wonderful commode in the Wallace collection. The dragon mounts of ormolu on it show the strong influence the Orient had at the time. He often used the figures of women with great delicacy on the corners of his furniture, and he also used tortoise-shell

and many colored woods in marquetrie, but his most wonderful work was done in brass and gilded bronze.

The great influence of the Orient at this time is very noticable. There had been a beginning of it in the previous reign, but during the Regency and the reign of Louis XV it became very marked. *"Singerie"* and *"Chinoiserie"* were the rage, and gay little monkeys clambered and climbed over walls and furniture with a careless abandon that had a certain fascination and charm in spite of their being monkeys. The *"Salon des Singes"* in the Chateau de Chantilly gives one a good idea of this. The style was easily overdone and did not last a great while.



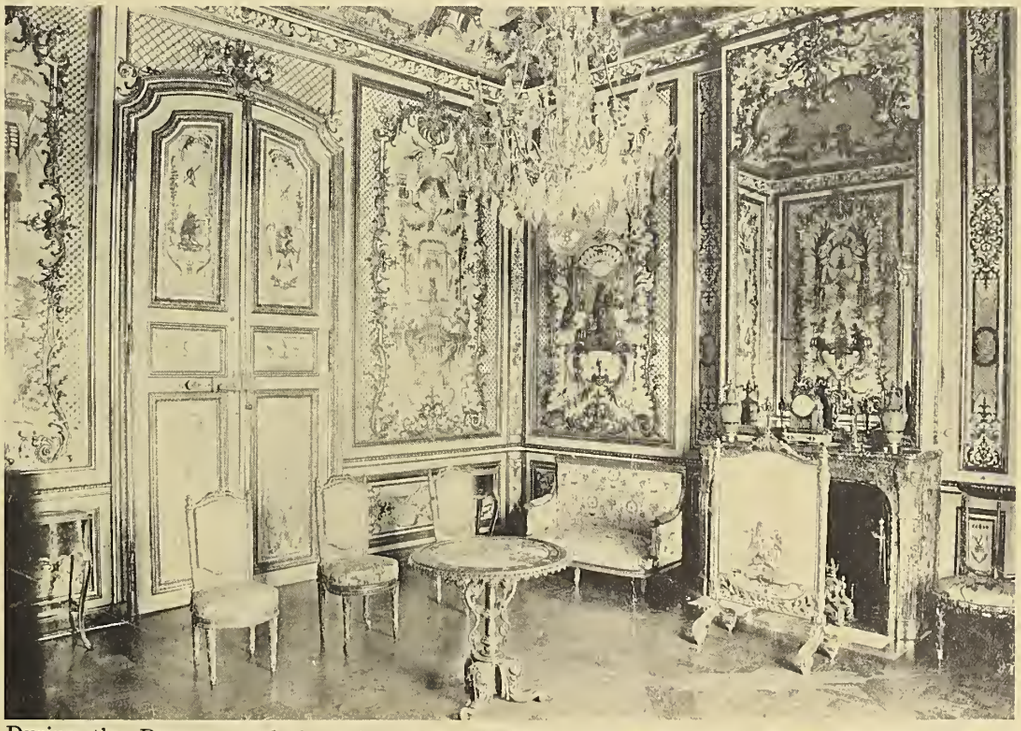
A large desk now in the Louvre representing the Regency. The furniture of the Regency developed from that of Louis XIV into a greater suppleness and more frequent use of sculptures in metal for the applied decoration, with the introduction of the shell as a motive

During this time of Oriental influence lacquer was much used and beautiful lacquer panels became one of the great features of French furniture. Pieces of furniture were sent to China and Japan to be lacquered and this, combined with the expense of importing it, led many men in France to try to find out the Oriental secret. Le Sieur Dagly was supposed to have imported the secret and was established at the Gobelin works where he made what was called *"vernis de Gobelin."* The Martin family evolved a most characteristically French style of decoration from the Chinese and Japanese lacquers. The varnish they made, called "Vernis Martin," gave its name to the furniture decorated by them, which was well suited to the dainty boudoirs of the day. All kinds of furniture were decorated in this way—sedan chairs and even snuff-boxes, until at last the supply became so great that the fashion died. There are many charming examples of it to be seen in museums and private collections, but the modern garish copies of it in many shops give no idea of the charm of the original. Watteau's delightful decorations also give the true spirit of the time, with their gaiety and frivolity showing the Arcadian affectations—the fad of the moment.

As time passed decoration grew more and more ornate, and the followers of Cressant exaggerated his traits. One of these was Jules Aurèle Meissonier, an Italian by birth, who brought with him to France the decadent Italian taste. He had a most marvelous power of invention and lavished ornament on everything, carrying the rocaille style to its utmost limit. He broke up all straight lines, put curves and convolutions everywhere, and rarely had two sides alike, for symmetry had no charms for him. The curved endive decoration was used in architraves, in the panels of overdoors and panel moldings, everywhere it possibly could be used, in fact. His work was in great demand by the king and nobility. He designed furniture of all kinds, altars, sledges, candelabra and a great amount of silversmith's work, and also published a book of designs. It is this rocaille style that is usually meant when one speaks of the style of Louis XV.

Furniture as well as wall decoration showed its influence. Chairs were carved and gilded, or painted, or lacquered, and also beautiful natural woods were used. The sofas and chairs had a general square appearance, but the framework was much curved and carved and gilded. They were upholstered in silks, brocades, velvets, damasks in flowered designs, edged with braid. Gobelin, Aubusson and Beauvais tapestry, with Watteau designs, were also used. One attractive little chair that might be well copied nowadays and be most popular, was called *"fauteuil de commodité."* It had a little desk attached to it, with sconces for candles at the side. Desks were much used and were conveniently arranged with drawers, pigeon-holes and shelves, and roll-top desks were made at this time. Commodes were painted, or richly ornamented with lacquer panels, or panels of rosewood or violet wood, and all were embellished with wonderful bronze or ormolu. Many pieces of furniture were inlaid with lovely Sèvres plaques. There were many different and elaborate kinds of beds, taking their names from their form and draping. *"Lit d'anglaise"* had a back, headboard and foot-board, and could be used as a sofa. *"Lit a Romaine"* had a canopy and four festooned curtains, and so on.

The most common form of salon was rectangular, with proportions of 4 to 3, or 2 to 1. There were also many square, round, octagonal and oval salons, these last being among the most beautiful. They all were decorated with great richness, the walls being paneled with carved and gilded—or partially gilded—wood. Tapestry and brocade and painted panels were used. Large mirrors with elaborate frames were placed over



During the Regency and the reign of Louis XV a curious Oriental influence became marked. *"Singerie"* and *"Chinoiserie"* became the rage, and monkeys were used with a careless abandon throughout the decoration, as in this Salon des Singes in the Chateau de Chantilly

the mantels, with panels above reaching to the cornice or cove of the ceiling, and large mirrors were also used over console tables and as panels. The paneled overdoors reached to the cornice, and windows were also treated in this way. Windows and doors were not looked upon merely as openings to admit air and light and human beings, but formed a part of the scheme of decoration of the room. There were beautiful brackets and candelabra of ormolu to light the rooms, and the boudoirs and salons, with their white and gold and beautifully decorated walls and gilded furniture, gave an air of gaiety and richness, extravagance and beauty.

An apartment in the time of Louis XV usually had a vestibule, rather severely decorated with columns or pilasters and often statues in niches. The first ante-room was a waiting-room for servants and was plainly treated, the woodwork being the chief decoration. The second ante-room had mirrors, console tables, carved and gilded woodwork, and sometimes tapestry was used above a wainscot. Dining-rooms were elaborate, often having fountains and plants in the niches near the buffet. Bedrooms usually had an alcove, and the room, not counting the alcove, was an exact square. The bed faced the windows and a large mirror over a console table was just opposite it. The chimney faced the principle entrance. A *"chambre en niche"* was a room where the bed space was not so large as an alcove. The designs for sides of rooms by Meissonnier, Blondel, Briseux, Cuilles and others give a good idea of the arrangement and proportions of the different rooms. The cabinets or studies, and the *garde robes* or wardrobes, were entered usually from doors near the alcove. The ceilings were painted by Boucher and others in soft and charming colors, with cupids playing in the clouds, and subjects of that kind. Great attention was given to clocks and they formed an important and beautiful part in the decoration of the room.

There is much in the style of Louis XV that is beautiful and truly artistic, but the period of excessive rococo was often in the worst of taste, with its superabundance of curves and ornament, and the natural consequence was that, during the last years of Louis's reign, the reaction slowly began to make itself felt.



A corner of Marie Antoinette's boudoir at Fontainebleau. The decorated panels show the influence of Pompeii and Herculaneum. Greater restraint characterizes the period of Louis XVI

There was no sudden change to the use of the straight line, but people were tired of so much lavishness and motion in their decoration, and the more sober influence of the Dauphin and Marie Antoinette made itself felt. Marie Antoinette disliked the great pomp of court functions and liked to play at the simple life, so shepherdesses, shepherd's crooks, hats, wreaths of roses, watering-pots and many other rustic symbols became the fashion. Architecture became more simple and interior decoration followed suit. The restfulness and beauty of the straight line appeared again, and ornament took its proper place as a decoration of the construction, and was subordinate to its design. The influence of the discoveries of Herculaneum and Pompeii, although made many years before the reign of Louis XVI, appeared in many of the wall decorations and ornaments of the time. The beautiful little boudoir of the Marquise de Serilly is an example of its adaptation.

During the period of Louis XVI the rooms had rectangular panels formed by simpler moldings than in the previous reign, with pilasters of delicate design between the panels. The overdoors and mantels were carried to the cornice and the paneling was usually of oak, painted in soft colors or white and gilded. Walls were also covered with tapestry and brocade. Some of the most characteristic marks of the style are the straight tapering legs of the furniture, usually fluted, with some carving. Fluted columns and pilasters often had metal quills filling them for a part of the distance at top and bottom, leaving a plain channel between. The laurel leaf was used in wreath form, and bell flowers were used on the legs of furniture. Oval medallions, surmounted by a wreath of flowers and a bow-knot, appear very often, and in about 1780 round medallions were used. Furniture was covered with brocade or tapestry, with shepherds and shepherdesses or pastoral scenes for the design. The gayest kinds of designs were used in the silks and brocades; ribbons and bow-knots and interlacing stripes with flowers and rustic symbols scattered over them. Curtains were less festooned and cut with great exactness. The canopies of beds became smaller, until often only a ring or crown held the draperies, and

(*Continued on page 322.*)



A pronounced massiveness and a change in colors from the light gay ones to deep browns, blues, etc., are distinguishing characteristics of the Empire style, together with a great deal of metal ornament

Mushrooms in Your Own Cellar

GATHERING THIS INTERESTING EDIBLE PLANT OUTDOORS IS A TASK FOR THE STUDENT ENTHUSIAST, BUT RAISING MUSHROOMS FROM SELECTED SPAWN INDOORS REQUIRES LITTLE JUDGMENT AND LITTLE SPACE

BY S. L. DE FABRY

Illustrations by the author and others



Agaricus villaticus, a promising market mushroom, large and solid, of good flavor and prolific



A home-grown, four-plant cluster of *Agaricus villaticus* which weighed about two and a half pounds

GROWING mushrooms, or "champignons," as the French call them, is intensely interesting, and to care for them and watch them grow, very fascinating for anyone who undertakes their culture. Any member of the family can, with a little judgment, accomplish results which will reward one well for the work, especially in winter, when fresh vegetables are scarce and expensive.

They can be grown anywhere, provided the temperature is above freezing and somewhere between fifty and sixty degrees. The cellar, not too light, with some moisture on the walls, is the ideal place, although good results can be obtained by growing them in small quantities in a barrel sawed in half, in tubs, or even on shelves placed against the wall in some room, stable or outhouse, where the temperature is not permitted to fall low enough to injure them by freezing.



A specimen of the almond-flavored mushroom. The persistent veil is a very desirable quality. *A. fabaceus*

A movable bed, which can be carried about at one's convenience, can easily be constructed by nailing one-inch boards together, making the bottom three feet long and two and one-quarter feet wide. A bed of this kind will have to be built up with earth in pyramidal form, about six inches wider at the base than on top, with the advantage that, besides the top, all four sides can be used to spawn mushrooms. These toy beds are largely used in France where champignons are grown for family use, and a pleasant surprise awaits the interested amateur here, as it is astonishing how many mushrooms can be produced in so small a place.

In making the bed, the indispensable ingredient is fresh horse manure, not containing too much straw. The manure cannot be used as it comes from the stable, as the fermentation would be too great, giving out too much heat; it must, therefore, be tempered down by mixing it with a fifth part of good garden soil.

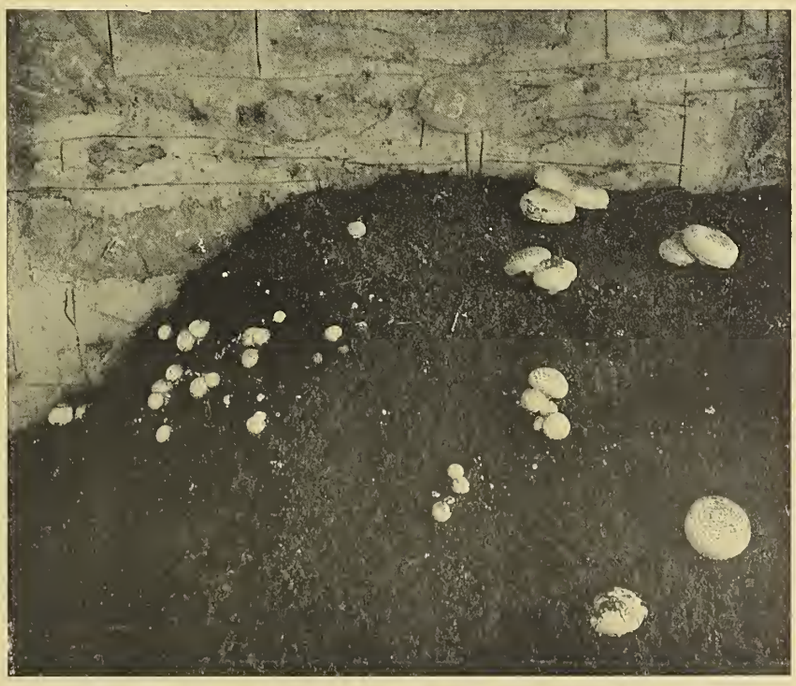
When this is done, the beds are made at once, giving now a moderate heat, resulting from a slow, even fermentation of the compost. The ground where the beds are made should be well drained, free of standing water and kept clean, and free from all rubbish and litter.

Some cultural directions advise the use of pure manure in forming mushroom beds. This is not recommended to the amateur. It involves a great deal of labor in making heaps of fresh manure about a yard high, allowing them to heat; then they are taken down and rebuilt twice, sometimes oftener, until the manure becomes brown, elastic and greasy.

In the first place a large supply of manure is essential; then excellent judgment, backed by long experience, is necessary to accomplish good results, otherwise the manure will either be burnt up or too cold for the purpose in view.

After mixing the fresh manure with soil as stated, the beds are made twenty to twenty-four inches high, and about as wide at the base, and sloping on both sides; if they are made up against the wall, which is the easier way, the width of the base should be less than the height.

If small beds are contemplated, to be made in part of a barrel, tub, or an easily movable bed on boards, they can be made up in the yard and brought into the house finished, thus avoiding carrying in the raw manure.



A mushroom bed coming into bearing under suitable conditions. Notice the solidity of the buttons and shortness of the stems

The beds are made by hand. The manure must be mellow and well divided, with all hard lumps crushed. It should be placed in layers a few inches high, each layer well trodden down, so that the whole will be of equal texture. All projecting straw is removed and the surface made level and firm. This is of great importance for satisfactory results.



A brown form of *Agaricus arvensis,* the "horse mushroom" of autumn pastures

After the beds are made it is well to wait a few days and watch the fermentation of the compost. This can be best accomplished by thrusting a thermometer deep into the manure. As long as the bed is over eighty-five degrees it is too hot and must be allowed to cool down. To do this, make a few holes at intervals with a stick and allow the heat to escape. When the bed remains steadily at about seventy-eight to eighty degrees it is time to put the spawn in.



Pure cultures of many edible mushrooms have been made by the "tissue culture" method. Some of these develop mushrooms in small glass vessels. *Pleurotus ostreatus,* the oyster mushroom

Mushrooms are propagated by planting spawn. There are three different kinds in the market—French, English and, of late, American "Pure Culture." They cost about fifteen cents per pound for the French and English varieties, and twenty cents for the American. Mushroom spawn is commercially sold in blocks or bricks, weighing a little over a pound, and can be procured at any reliable seed store or from the spawn specialists.

One pound will suffice to spawn eight square feet of bed. Before using these blocks of spawn they are moistened with tepid water on both sides, and kept in a moderately warm place for a few days; this will insure rapid growth when planted. They are broken up in pieces about two inches square, and openings in the surface of the bed are made by hand, about nine inches apart each way, to insert these pieces of spawn. Care must be taken to have the pieces placed at an even depth below the surface of the bed; and when this is accomplished, the compost is pressed down around them carefully and snug. This will finish the work of planting, or spawning, as it is called.

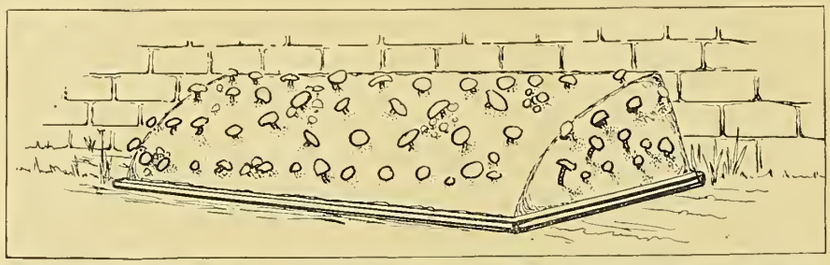
In about eight days the spawn should commence to grow. The beds are examined, and any piece which has failed to germinate is replaced with fresh spawn. The proper germination can be easily judged by the presence of white threads in the manure surrounding each piece of spawn.

In about three weeks the spawn should have spread throughout the entire surface of the bed. Now the pieces of spawn are withdrawn, as they are apt to become mouldy and infect the mushrooms, the empty openings are filled with soil from the bed, and the surface made smooth.

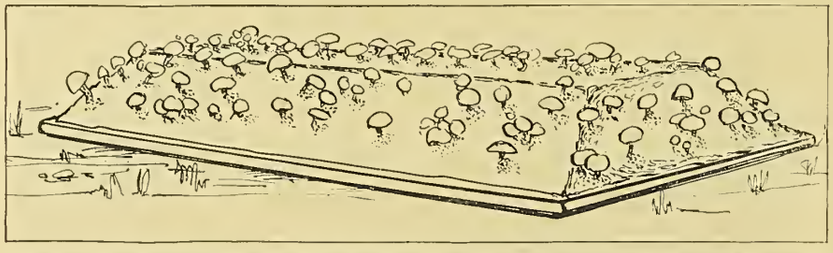
All decaying matter must be removed and the nearby surroundings kept clean and sweet, and free from rubbish.

The entire bed is now covered with a thin layer—not more than one-half inch deep—of good virgin soil, preferably mixed with a little lime or land plaster. Moisten this before applying, but do not get it too wet, and press down so that it covers and adheres firmly to the surface of the bed. When the surface becomes dry, sprinkle lightly with tepid water.

This sprinkling should be done cautiously, otherwise the mushrooms will become mouldy. In a few weeks you will reap the harvest from your efforts, according to the temperature, and the mushrooms will begin to appear.



One convenient shape of mushroom bed resembles a curved-glass showcase, the compost being piled on a board in the cellar with its vertical edge against a wall. By sloping the ends, as well as the front, more space is available



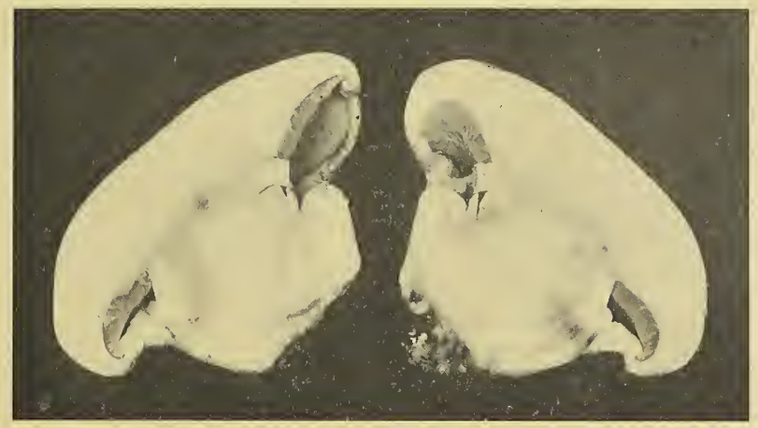
Another convenient form of mushroom bed is the truncated pyramid, which may be piled on a board outdoors and carried into the cellar

In gathering them, the cavities left by their removal should be filled with soil from the bed. The beds will continue to yield for two or three months — longer if watered sparingly with liquid chicken manure, heated to seventy-five degrees before the application is made. If this is decided upon, be careful to avoid splashing the mushrooms with the manurial water.

The one difficulty is to get the right kind of spawn. It often degenerates and is infected with bacterial organisms

which will produce diseased mushrooms. Of late, many improvements have been made in raising healthy, virgin spawn. The present culture is on the pedigree system—only spawn from spores of the healthiest, largest mushrooms being used, and this is sterilized, which renders it less liable to diseases common to this plant.

As to the lucrative side of the experiment, the surplus, not used for the family table, always finds a ready local market. Hotels and restaurants of the better kind are large consumers of mushrooms in the winter months.



Agaricus villaticus, showing the unusually solid stem which, when young, is quite as good to eat as the cap

Wholesale prices range from twenty-five cents to one dollar per pound, according to the locality, season and demand. Large cities are naturally the poorest markets, as commercial growers ship to them in large quantities, often glutting the markets.

A hand-basket, holding about a half bushel, lined and covered with thick, brown paper, securely fastened, is the usual package, if shipping to a distance is contemplated.

Anyone with a country home and a good cellar can grow large enough quantities for home use, and a good surplus to sell. It is, altogether, an interesting, paying and, if the beds are once made, clean culture, and does not require any more skill or care than growing ordinary vegetables under good cultivation.

There are those who may object to having a mushroom bed, composed chiefly of manure, in such close proximity to the living quarters of the house as its cellar. Where there is a stable, greenhouse or other convenient place that will meet the requirements of moisture and temperature, such a place should by all means be chosen. If the cellar alone remains available, however, whatever slight inconvenience may be caused by the character of the mushroom bed will be more than offset by its productiveness.

First Aid to Wounded Trees

SIMPLE AND EFFECTIVE METHODS OF PREVENTING THE COMMON WOUNDS, WITH DIRECTIONS FOR THEIR TREATMENT WHEN PREVENTIVE MEASURES FAIL

BY J. J. LEVISON, M. F.

ARBORICULTURIST, BBOOKLYN PARK DEPARTMENT

Photographs by the author

THE matter of shielding the bark of a tree from the bites of horses and from other forms of injury, and the subsequent handling of the wound where injury has already been incurred, are two of the most important problems in the care of trees. They both are far too generally overlooked in almost every part of the country.

A tree like the one pictured in the accompanying photograph is a most common sight in the streets of almost every city or village. In one section of Brooklyn I once counted fifty-one per cent. of the trees ruined in this manner. In New Haven four hundred and eight such mutilated trees were selected from a total of eleven hundred and forty-three, while in Washington, D. C., where the trees have been systematically protected for a great many years, I could hardly find a bruised specimen.

With the bark thus injured, a tree can no longer produce the proper amount of foliage or remain in a healthy condition very long. The reason of this becomes very apparent when one looks into the nature of the living or active tissue of a tree and notes how it becomes affected by such injury. The live portion of a tree is the "cambium layer," which is a thin tissue situated immediately under the bark. It must completely envelop the stem, root and branches of the tree. The outer bark is a protective covering to this living layer, while the entire interior wood tissue is composed of dead cells and merely serves as a skeleton or support for the tree. The cambium layer is the real active part of the tree. It is the part which transmits the sap from the base of the tree to its crown; it is the part which causes the tree to grow by the formation of new cells, piled up in the form of rings around the heart of the tree; and it is also the part which prevents the entrance of insects and disease to the inner wood. From this it is quite evident that any injury to the bark, and consequently to this cambium layer alongside of it, will not only cut off a portion of the sap supply and hinder the growth of the tree to an extent proportional to the size of



This is the result of leaving unprotected a tree that is planted in front of a city or suburban home



Protect very young trees with a cylindrical guard of one-sixteenth-inch mesh wire-netting, fastened to a tall stake

dition that could have been easily and cheaply prevented by a suitable guard or by a little dressing applied to the wound before the latter had developed too far.

The most serviceable guard is made of ordinary wire netting, cut to a height of at least seven feet and passed around the tree. In case of a very young tree, the wire may be nailed to a stake placed alongside of the tree as a support; and with larger trees, the two perpendicular ends of the wire are fastened together and the guard allowed to stand on the ground loosely around the stem. Wire netting of one-sixteenth-inch mesh is preferable for young trees and that of one-half-inch for older specimens. Wire guards around young trees, the bark of which is always more or less tender, should have a piece of rubber hose, or some other soft material, line the interior of their upper edges, in order to prevent chafing of the bark.

There is a great variety of more elaborate and expensive iron tree guards on the market, all differing in style and usefulness. Some of these may look better than the wire guard but none are more efficient. If any of them, however, are used, it should be seen that they are sufficiently tall to prevent horses from reaching over them, and that the bars composing the guard are sufficiently close to each other to prevent easy access to the bark.

As the tree grows in diameter, the guard must also be loosened proportionately or else it will become so binding that it will sever the very tissue which it is supposed to protect. The wire guard is better adapted to such changes in diameter than the more expensive iron guard.

In spite of our many efforts to protect the bark of trees, the wound, but will also expose the inner wood to the action of decay. The wound may at first appear insignificant, but if neglected it will soon commence to decay and carry disease and insects into the tree. The tree then becomes hollow and dangerous and its life is doomed. It requires a large expenditure to care for a diseased con-

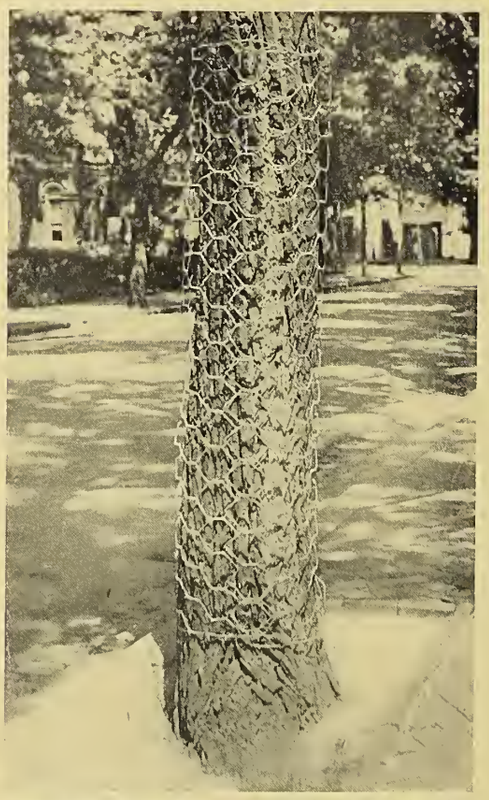


A wound, now become dangerous, that could easily have been cured at once by a dressing of coal tar; the latter is better than paint for the purpose

bruises sometimes will occur, and in all such cases the wound must receive immediate and careful attention. The bruised bark should be removed; it will never adhere to the tree again. The rough edges should be cut smooth and the exposed wood covered with coal tar. The coal tar has a sort of antiseptic as well as protective influence. It becomes absorbed into the wood tissue of the tree to a depth of an eighth to a quarter of an inch and destroys every fungus spore or disease germ with which it comes in contact. Tar is preferable to paint for wound dressing, not only because of its absorbent and antiseptic qualities, but also because it lasts longer and never peels in later years as does the paint.

The usual method of bandaging wounds with burlap or cloth is very hurtful to the tree, because underneath the bandage the fungus spores will find the ideal conditions for their development. There the disease germs will find darkness, moisture and warmth, all of which are wanted for their rapid growth and so, wherever I have seen a bandage applied to a tree wound, I have invariably found disease breeding on the wood underneath. To discard all bandages, to treat the wound and expose it freely to sun and wind should be the method of caring for all abrasions of the bark.

When you consider the matter, does it not seem as if we had gotten into the habit of expecting a very great deal from those trees that we plant along our suburban and city streets? They have a long, hard struggle for existence, at the best. We plant them at the edge of the sidewalk, close by a deep-set curb-stone, with the brick or cement of the paving brought almost as close to the trunk as it possibly can come. Perhaps, in addition, the street surface is paved with a material that is impervious to water. Little chance, indeed, does the root-mass have of getting a fair supply of water—as essential to the tree's life as it is to our own. Left to draw its food from hard-packed clay, deprived of even the natural rainfall by surface drainage, nibbled by horses, how do any survive?



Even after the tree has attained a fair size it should be protected in this manner from nibbling horses, but do not let the guard become too tight



A single, dark, opaque shade gives too much contrast inside with light walls



A single white shade is better, but it is impossible to cut off much light with it



The best combination—an opaque shade outside and an inside translucent shade

Making the Best Use of Window Shades

SUGGESTIONS FOR THE SUCCESSFUL REGULATION OF THE LIGHT THROUGH WINDOWS, INDOORS AND OUT, BY DAY AND BY NIGHT, WITH SOME CONSIDERATION OF COLOR HARMONY

BY GEORGE LELAND HUNTER

Photographs by Henry Fuerman, H. H. S., and others

THE decorative effect of window shades is often disregarded, the selection depending on the momentary whim of purchaser or salesman. Almost without exception parsimony is practiced, even when the rest of the furnishing is on a generous scale. Yet the window dressing of a house has everything to do with the appearance of both interior and exterior. And of window dressing, except in metropolitan mansions, where draperies are elaborate, with lace next the glass and overhanging of tapestry, damask or brocade, the shades are one of the most obvious features.

In all decoration an important law is: "Avoid violent contrasts." If the shades are very dark or densely opaque, the contrast between the shaded and unshaded parts of a window, seen from the interior, is extreme—deep shadow above bright light. For during the day shades are commonly rolled up to leave the lower half or two-thirds of the window exposed. But if the shades are light in color and semi-translucent, the contrast is gentle and pleasing.



For those who prefer no shades at all, some such device as this must be employed—sash curtains, above and below, with inside draperies

The color of the room is an important factor. Green shades in a red room, or red shades in a green room are an abomination, as are dark shades in a light room. But while the shades in a room with dark walls and furniture should correspond in tone, the contrast with the outdoor light must be kept in mind, and the shades should be lighter than the other furnishings. If the windows have small panes, or leaded and colored glass, the brilliancy of the light that comes through them is less, and there is less danger of too violent contrast with the shades and interior walls.

The night effect of the shades (when the source of illumination is inside the room) is economically as well as decoratively important. Dark shades and shades rough of texture reflect little light, so that if the windows are many and the shades completely lowered, the necessary cost of gas or electricity may be half as much again as with light, smooth shades. To leave the shades up only aggravates the evil, for clear window glass lets out practically all of the illumination that strikes it, and the windows are then black boxes against lighted walls — the most unpleasant kind of contrast.

Extreme contrast is also the most common fault in the exterior appearance of shades. From outside the house, light shades against dark walls, and dark shades against light walls, are equally distasteful. Unshaded windows are black boxes when seen from the outside — too black even by contrast with a house that has been painted dark, and aggressively ugly against light paint, as may be seen in the illustration below.



The French window is a problem in itself. Shades on the doors are awkward. The best solution perhaps is something like this, with over-curtains on a rod across the top. This rod should allow the curtains to be pushed far enough back so that they will not interfere with the doors

In hue the shades should harmonize with the exterior, red with red, green with green, and yellow with yellow, but as a rule, should be lighter in tone. Shades darker in tone look opaque and stand out against their background.

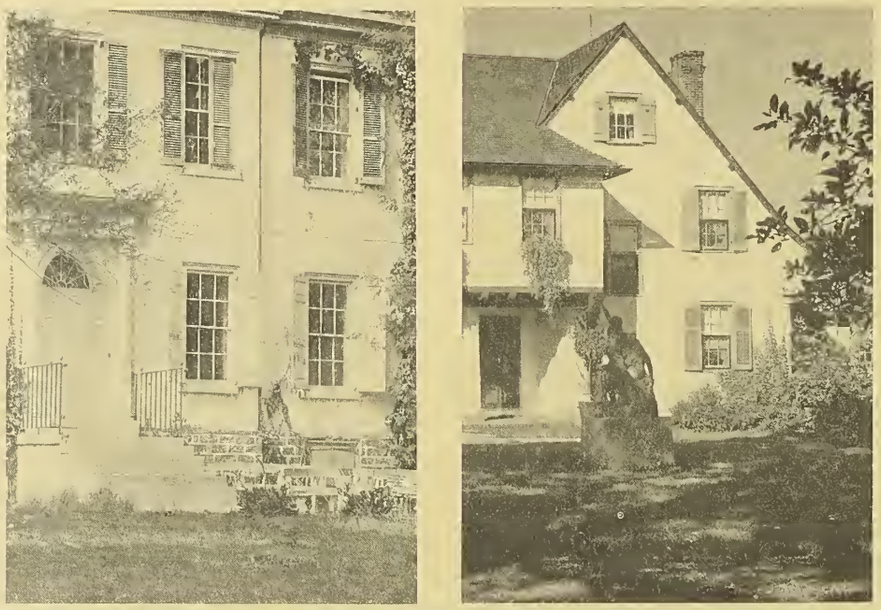
Some attention should be paid to the environment of the building. The colors and tones that dominate in the landscape invite representation and reflection in the shades, especially if their presence has already been appreciated by the house painter.

At this point some reader asks: "How reconcile the decorative demands of the exterior with those of the interiors? What shall be done when the exterior is dark red and the interior is light green?" There is the rub. Duplex shades with red outside and green inside are sometimes suggested and used. This makes it possible to have shades that correspond on the inside with the different colors of half a dozen different rooms, and are all the same color on the outside. But duplex shades are necessarily opaque, and usually offensive. They are an attempt to solve a difficulty that should never have been created. In other words, the contrasts between interiors and exterior should never be so strong as to call for shades of double face. If these contrasts are gentle, it is easy to find shading of intermediate color and tone. When in doubt, use gray, brown or light yellow.

I have emphasized the disagreement between reds and greens because it is the one that most often troubles, yet it is one that is regarded by many persons as harmony. However, reds and greens do not always disagree violently. They can be reconciled by toning them together. Light red against dark green is hideous, as is dark red against light green. Yet the contrast between light red and light green is pleasing. For in both the hue has been softened and toned down by the addition of white or gray. The addition of red to the green or of green to the red, or of some third color to both, also brings them together.

Of these facts the reader can assure himself by personal observation—unless he is color-blind. It is not necessary to accept the dictum of the decorator or the epigram of the faddist. It is possible by practice and experiment to acquire a working knowledge of light and color.

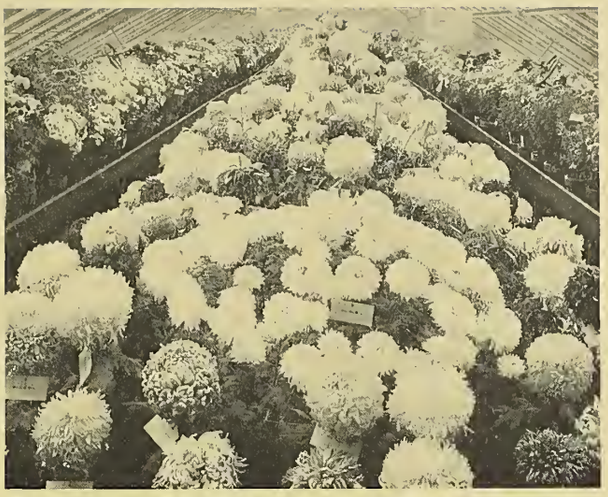
The use of two sets of shades — the outer set opaque to shut out the light completely, the inner set translucent to tone the light agreeably—is the best solution of the whole problem. And if the light be also modified by leaded glass, or latticed sashes, or by net curtains next the glass, glare and shadow will be entirely avoided.



Unshaded windows, or dark shades with white walls, make an unpleasing contrast. The outside shades should harmonize with the general tone of the outside walls



There is no common winter flowering plant of so much value in all ways as the cyclamen



The only way in which you can raise the large-flowering chrysanthemums is in a greenhouse



Cineraria is another winter treasure that you can grow in even the smallest greenhouse

What May Be Grown In a Small Greenhouse

THE POSSIBILITIES IN RAISING FLOWERS AND VEGETABLES FOR THE AMATEUR GARDENER WHO HAS EVEN THE SMALLEST SPACE UNDER GLASS—TEMPERATURES AND METHODS

BY F. F. ROCKWELL

Photographs by Nathan R. Graves and others

THERE are a number of "special" greenhouse crops which are easily within the reach of the amateur who has at his disposal a small glass structure, such as described in the August number of this magazine. One is apt to feel that something much more elaborate than the simple means at his hands are required to produce the handsome flowers or beautiful ferns which may be seen in the florist's window. It is true that many things are beyond his achievement. He cannot grow gigantic American Beauties on stems several feet long, nor present his friends at Christmas with the most delicate orchids; but he can very easily have carnations more beautiful, because they will be fresher, if not quite so large, than any which can be had at the glass-fronted shops, and cyclamen as beautiful, and much more servicable, than any orchid that ever hung from a precarious basket. To accomplish such results requires not so much elaborate equipment as unremitting *care*—and not eternal "fussing" but regular thought and attention.

There is, for instance, no more well beloved flower than the carnation, which entirely deserves the place it has won in flower-lovers' hearts beside, if not actually ahead of, the rose. As a plant it will stand all kinds of abuse, and yet, under the care which any amateur can give it, will produce an abundance of most beautiful bloom. Within a comparatively few years the carnation, as indeed a number of other flowers, has been developed to nearly twice its former size, and the number of beautiful shades obtainable has also increased many times.

To be grown at its best the carnation should have a rather cool temperature and plenty of ventilation, and these two requirements help to place it within reach of the small greenhouse operator. If only a few plants are to be grown, they may be purchased from a local florist, or obtained by mail from a seed house. If as few as two or three dozen plants are to be kept—and a surprising number of blooms may be had from a single dozen—they may be kept in pots. Use five- or six-inch pots and rich earth, with frequent applications of liquid manure, as described later. If, however, part of a bench can be given to them, the results will be more satisfactory. The bench should be well drained and contain four or five inches of rich soil, such as described in the article on greenhouse heating and management in the September HOUSE & GARDEN. If it is too late to compose a soil of this kind, use any rich garden loam and well rotted manure, in the proportions of five or six to one. For plants to begin blooming in the early winter, they should be put in during August, but for one's own use a later planting will do. For this year, if you are too late, get a few plants and keep them in pots. Next year buy before March a hundred or so rooted cuttings, or in April small plants, and set them out before the middle of May. Cultivate well during the summer, being sure to keep all flower buds pinched off, and have a nice supply of your own plants ready for next fall.



Growing tomatoes under glass is not difficult. The plants can be forced in pots and a later group started for bearing outside

In putting the plants into the bench (or pots) select a cloudy day, and then keep them shaded for a few days, with frequent syringing of the foliage, until they become established. Keep the night



The August issue shows how well within the reach of everyone is a small greenhouse. This shows what you can do with it

temperature very little above fifty degrees, and not above seventy-five in the day time, while sixty will do in cloudy weather. As to the watering, they should be well soaked when put in, and thereafter only as the ground becomes dry, when it should again be wet *clear through*, care being taken to wet the foliage as little as possible. In the mornings, and on bright days, syringing the foliage will be beneficial, but never in dull weather, and the leaves should never be wet over night.

As the flower stems begin to shoot up they will need support. If you can get one of the many forms of wire supports used by commercial florists, so much the better; but if these are not obtainable the old method of stakes and strings (or preferably "raffia") will do very well. To obtain large flowers the flower stems must be "disbudded"—that is, all but the end bud on each stalk should be pinched off, thus throwing all the strength into one large flower. If, on the other hand, the terminal bud is taken off, and several of the side buds left, the result will be a beautiful cluster of blooms, more pleasing, to my mind, than the single large flowers, though not so valuable commercially.



You propably will not want to give up the whole house to lettuce, but a small portion of a bench or even a few pots will keep your table supplied throughout the winter

There are any number of wonderful new varieties, but the white, pink and light pink "Enchantress," and one of the standard red sorts will give satisfaction.

Requiring even less heat than the carnation is the old-time and all-time favorite, the violet. With no greenhouse at all, these can be grown beautifully, simply with the aid of a cold-frame. But where a house is to be had, the season of blooming is, of course, much longer. The essential thing is to get strong, healthy plants. As with the carnations, if only a few are wanted, they may be grown in pots, using the six-inch size. The soil, whether for pots or benches, should be somewhat heavier than that prepared for carnations, using one-fourth to one-fifth cow manure added to the loam or rotted sod. If a bench is used, select one as near the glass as you can. Take in the plants with as little disturbance as possible, and keep them shaded for a few days, as with carnations. The plants will require to be about eight inches apart. As for care, apply water only when the bed has begun to dry, and then until the bench is soaked through. Pots will, of course, require more frequent attention in this matter than a bench. Keep all old leaves picked off and the soil stirred about the plants, with syringing and fumigating as suggested in the September number. The temperature will be best as low as forty-five degrees at night, and as little above fifteen more in the daytime as possible. Where no artificial heat can be had, a fine crop through the spring months may be had by making a smaller frame inside the regular cold-frame, and packing this space with fine dry manure, as well as banking the outer frame. This arrangement, with two sash and mats in the coldest weather, will keep the plants growing most of the winter, and certainly the abundance of fragrant blooms at a season when flowers are most scarce will amply repay you for the trouble. Some prefer the single to the double blossoms. Marie Louise and Lady Hume Campbell(double blue) ; Swanley White, and California and Princess de Galles (single blue) are the best varieties. Plants may be purchased of most large florists or from the leading seedsmen.

Many of the decorative ferns may also be grown to perfection in the small house, at a moderate temperature, fifty to sixty degrees, the nearer sixty the better. The Boston Fern (*Nephrolepis exaltata Bostoniensis*) and its improved form, Scottic, are two of the best for house use, and if grown in the greenhouse until of good size and form, they will make unusual and very acceptable holiday or birthday gifts. A few small plants obtained from the florist and kept where they do not get a direct glare of light, watered frequently enough so that the soil is always moist (but never "sopping"), and plenty of fresh air in bright weather, will rapidly make fine plants. If you happen to have a few old plants on hand, they may be increased readily by division. Separate the old crowns into a few small plants. Don't make them very small or they will not renew as readily. Keep them, if possible, a little above sixty degrees, with plenty of moisture. Loam and sand, to which is added about the same amount of leaf-mould, will make a proper soil.

Asparagus "ferns" will also respond to about the same care, though thriving in an even lower temperature. *Asparagus plumosus nanus*, the "lace-fern," is especially delicate and graceful and makes an ideal small table plant to use with flowers.

Lettuce also is a low-temperature plant, and there is no reason why the small greenhouse owner should not be able with ease to supply his table constantly

(*Continued on page* 309)



With a greenhouse it is the easiest thing in the world to start ferns and bulbs of all kinds, so that they may be brought into the living-room when at their best, or used as holiday gifts



A wall, four feet high, of arroyo stones capped with clinker brick, broken by plant-bearing posts and central entrance gateway, bounds the western boundary line of the property

A Bungalow Colony in a City

AN INGENIOUS AND ATTRACTIVE SOLUTION OF THE PROBLEM OF HOW TO SECURE SPACIOUSNESS IN SETTING AND LOW-COST BUILDINGS OF GOOD DESIGN ON RATHER EXPENSIVE LAND

BY MABEL URMY SEARES

Photographs by H. A. Parker and F. W. Martin

ONE of the perplexing problems of a growing suburban town or city is to make the best use of those pieces of property which, though lying conveniently close to the business district, are still left vacant or partially deserted by the moving of residents to more attractive portions of the place.

The inability of most business men to make beauty of architecture and environment one of the assets of a business center, works both negatively and positively as a discourager of trade. For beautiful surroundings and good architecture in a group of stores not only attract business to the fortunate occupants, but the reverse of these conditions aids materially in the depreciation of nearby property and drives toward other centers what should be the closest circle of constant buyers.

When, however, all the conditions are favorable; when clean streets, artistic signs and an interesting skyline are enhanced by flowering plants and shade trees, there will still remain near the civic center, or near the university in a college town, a certain amount of property deemed too valuable for a single house and yet not needed for a business block. The ordinary solution of this problem is the apartment house. And, if we study in this connection the cities of Europe which have for generations consisted largely of apartment houses, we shall find interesting and very livable structures built around garden courts and developed to a high state of comfort and convenience. But, excepting as temporary quarters, or in a large city, the apartment or flat does not appeal to the American family. Even a tiny house, all her own, has more attraction for the ordinary home-maker than a more or less well defined portion of some other person's house. Knowing this, the owner of such holdings hesitates to decide in favor of an expensive building which may stand idle much of the time and which must be very large indeed to use all of the property to advantage.

A study of these conditions and of the additional fact that a deserted house may already stand upon the lot near which business has slowly crept, has often led to the remodeling of old houses and barns into small apartments and the addition of other



A central macadam driveway serves as the approach to the eleven bungalows on a plot 176 x 305 ft.



At the inside end of the lot the roadway widens and circles around a central fountain sheltered by a pergola-like structure

cottages to form a residence court. In some of the college towns and health resorts of California, where climatic conditions and a large number of transient renters make little houses near the center of town a profitable investment, there is much building of bungalows in back-yards. Numerous old gardens have been converted into courts, where ancient trees and immense rose vines make a pleasant shade and remind one of the walled gardens hidden in the heart of old Paris. But not until lately has any one taken the bull by the horns and deliberately planned for a large piece of property a court of entirely new bungalows.

St. Francis Court, opening off the main street of Pasadena, California, is such a solution of our problem. The larger questions of appearance, outlook and relation to adjoining property have in this instance been so admirably met that they merit especial description.



One of the entrances to the path along the rear of a row of the bungalows, through which the tradesmen make their deliveries

The lot itself is situated far enough from business buildings not to be overshadowed by them. Between it and the shopping district are homes and offices of professional men, churches and one of the attractive hotels of the tourist city.

No old garden was here ready to be adapted to the needs of the court. The lot, 176 x 305 ft., was practically bare when building was begun. But the trees of neighboring gardens formed a setting for the bungalows, though neither high enough nor thick enough to cut off a fine outlook toward the mountains lying back of the city.

The natural slope of the ground was not used, for, by placing a retaining wall four feet high on the western boundary the whole could easily be brought to a good drainage level without loss of picturesque effect and with a gain in appearance.

Opening on a wide, well built street, and with no old buildings to crowd or deface it, this lot had exceptional advantages in the making of a sunny open space upon which to face eleven cottages. Its attractiveness from the point of view of the passerby was emphasized by a low wall of split arroyo stones capped with clinker brick, and rising at the central and service openings into interesting gateways decorated with dark wooden crosspieces, slabs of green Catalina marble and lines of the purple brick. At intervals along the wall, hollows in the posts form places for growing plants, and at the gates well designed metal lanterns enclose the electric lights.

The bungalows were placed as close as possible to the side lines, leaving just room for a service walk back of each row of houses around the inside circuit of the lot.

Several expedients were employed to give this rectangular piece of ground the appearance of widening out toward the rear. A single wide pathway leads up from the main gateway and past one half the houses, then widening and dividing, it circles an interesting combination of pergola and fountain at angles which give ample room for the turning of a large motor car. This in itself gives a feeling of space, which is heightened by the clever way in which the architect, Mr. Sylvanus Marston, has planned the two corner bungalows to fill advantageously the space left for them. But more subtle devices have been used in giving an aspect of cheerful roominess to the interior of the court. The bungalows nearest the street have been kept very quiet in tone and in decoration. The soft colors of the stains used on their exteriors grow lighter in tone as the houses go back, thus counteracting the effect of increasing shadows and distance and brightening the interior where the houses seem thickest. The light color of the arroyo stone in the pergola posts, and the white macadam of the driveway add to this cheerful effect, which is carried up to the houses by certain well placed white porch pillars, an occasional concrete chimney, and by a variety of delightful white plaster panels set in the chimneys of green and purple clinker brick.



The central fountain of the court, where in the cool of the late afternoons congenial neighbors gather for tea

The same versatility and good taste which characterizes the exterior of these bungalows is shown in their ground plans. No two are alike, yet every one is a model one - floor cottage. Certain vital points are, therefore, common to all. Each has a large living-room with unique and

(*Continued on page 308*)



The winterberry or black alder (*Ilex verticillata*) makes a brilliant show in the winter landscape, yet it is very seldom planted in our gardens. The bright red berries remain on the branches until mid-winter and are not eaten by birds



The euonymus or spindle tree is also a brilliant spot in a bleak winter landscape, with its bright pink fruits remaining on the branches long after the leaves fall. Most of the deciduous species, except those from the Himalayas, are hardy north

Winter Cheer in Berries and Bark

Photographs by N. R. Graves



The Pyracantha is an evergreen thorn of which far too little use is made in the winter garden. It is also a good shrub to train against a wall. Var. Lœlandi is most fruitful



Euonymus Europæus is a species that assumes especially brilliant fall coloring. It will grow in almost any soil and it is occasionally used as a hedge plant



Our native thorns (*Cratægus*) make small neat trees that are particularly well adapted to the suburban plot of average size

THE impression is far too common that the garden must necessarily be a bleak spot after the flowers have gone. It is an idea that is entirely erroneous, for there are many small trees and shrubs of which it may be said that their flowering is only a passing incident, while their fruits have the necessary color and stability to brighten the winter landscape after all the foliage has gone. A little studied effort in the selection and disposition of certain small trees and shrubs that possess beauty of berry and bark will go far toward making a garden "a very pleasant spot" in winter.

Try grouping together a few specimens of shrubs of berry-bearing character, as, for example, the bayberry or wax myrtle, with its shoots thickly clustered with wax-like masses of fruit, contrasting strongly with the common barberry with its orange-red berries in rich clusters. With these two for the back of our group we could add to the foreground that most useful shrub, Thunberg's barberry—a shrub having probably more attractions throughout the year than any other single specimen. Add to this the snowberry, whose great white fruits hang persistently all through the winter, and its red-fruited relative, the Indian currant, and you have a group that can be carried out on any scale, according to the available space—on the large estate or suburban lot.



The common barberry (*Berberis vulgaris*) is among the better known plants for winter effect, its orange-red berries hanging in rich clusters on the branches throughout the winter

Another group might well be made of the viburnums—*V. prunifolium*, which grows to the size of a respectable tree and covers itself with deep blue-black berries; *V. opulus*, most attractive in fruit until hard frost destroys the berries; *V. lantana* and *V. Sie-*



The Snowberry or waxberry (*Symphoricarpos racemesus*) gives a gorgeous display of brilliant white fruits that hang persistently to the branches all through the winter. Plant it in front of the common barberry for color contrast



Among the trees that help to give variety and tone to the winter landscape is the larch, with its numberless cones. Unfortunately the tree is troubled by several enemies. The most beautiful of the species is *Larix leptolepis,* whose fall foliage is bright yellow

AS SELECTED
BY
ARTHUR HERRINGTON
Landscape architect



The Indian current (*Symphoricarpos vulgaris*) is a red-fruited relative of the snowberry, but having a more compact form



Our native holly (*Ilex opaca*) is entirely worthy of the special care needed to get it established in the garden. To secure the ornamental fruits plant a staminate bush among pistillate ones



A group of virburnums will improve any winter garden. *V. prunifolium, V. opulus, V. lantana, V. Sieboldi, V. cassinoides* and *V. acerifolium* are all good varieties

boldi, with, for the foreground, *V. cassinoides* and *V. acerifolium,* covered with clusters of black berries that hang long after the foliage has fallen.

Our native thorns (*Crataegus*) must not be overlooked for their beauty and fruit. They make small neat trees and should be far more frequently planted in the small suburban gardens.

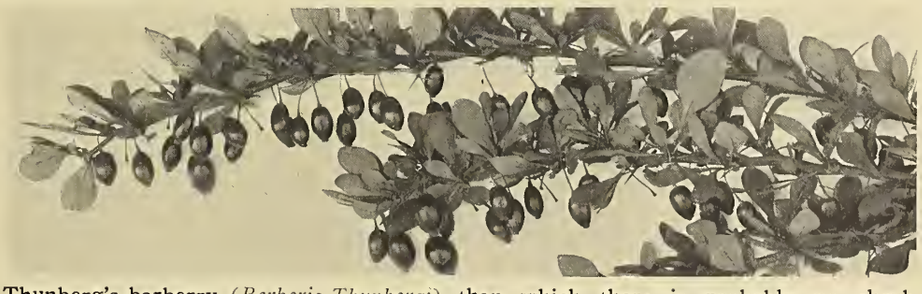
The euonymus or spindle tree is also a brilliant spot when smothered with its bright fruits long after the leaves have fallen.

Ilex verticillata, appropriately named winterberry, makes another brilliant spot of color against the snow, and our native holly, too, is worthy of the special care needed to establish it in the garden.

The Pyracantha is an evergreen thorn of which far too little use is made by gardeners. It will train well against a wall, making an admirable cover and a brilliant mass of color when bearing its great clusters of orange-red berries.

A few shrubs have bright-colored bark that will help greatly to give life and brilliancy to the winter landscape—the birches, the red-barked dogwood, the Jew's mallow, with its bark of a deep uniform green that is particularly effective in connection with the red-barked dogwood. Then there are the willows—the cardinal and the yellow-barked willow. Both are well worth growing, and they may be cut down severely so as to bring them into scale with the small garden.

In planning to make your shrubbery groups more nearly ideal, keep in mind this essential principle: do not let the factor of flower bloom obscure the necessity for some shrubs that will prolong the garden into the winter.



Thunberg's barberry (*Berberis Thunbergi*), than which there is probably no shrub more variably attractive throughout the year. It should by all means be included in the all-year garden

Making a Garden of the City Back Yard

RECLAIMING IN A VERY SIMPLE AND ECONOMICAL MANNER THE USUALLY HOPELESS EXPANSE OF BAKED DIRT AND BRICK PAVING BACK OF THE HOUSE-IN-A-BLOCK

BY WILLIAM DRAPER BRINCKLÉ

Illustrations from the author's designs

DID it ever occur to you that there is a latent potentiality in even the most ordinary back yard?

No, not any feeble insipidities—screening the garbage-cans by rows of sunflowers, veneering of back fences with morning glories—but the possibility of a well studied bit of garden design; some quiet, strong scheme, increasing many-fold the comfort and charm of your home. Have you ever thought of it?

Let us assume that you have an ordinary city lot; thirty feet wide, perhaps, with all its fore part covered by the spreading skirts of the yellow-and-white Colonial front, in which you live for three quarters of the year. A few feet wider or narrower? No matter; the argument will still hold.

If a Japanese has even so much as five square feet of soil behind his house, he will have a garden—a wondrous, exquisite bit of beauty, with tiny mountains, dwarfed pine trees, rustic bridges, and all only a few paces, in actual fact, from some seething city street, yet giving one the sense of far-away rest and seclusion.

Now, I do not advise a Japanese garden in an American backyard, but I do indorse again the old Colonial doctrine (in reality as old as Rome itself), that the true front of a home should be the back; that there is more to life than to pose on a front porch, where glittering shoe-buckles may cover out-at-heel socks. Nearly always behind century-old houses, one finds traces of a carefully planned formal garden, with box alleys leading to some little summer-house; a place for the family, with a select friend or so — not a place for the whole neighborhood. No matter how narrow the lot, this formal garden was still provided.



The typical city house has an ell-shaped rear end into which it is an easy matter to fit the longer axis of a formal garden

But we cannot slavishly copy an old Colonial house-plan; we must modify it with bathrooms and other things of our modern life. So with a garden, the Colonial scheme left no place for drying-yard, children's playground, servant's breathing space and the many similar needs that have grown up around our present-day existence. It is not only sheer nonsense to disregard these things, but it is false art, too. In all times, beauty has always been reached by working with existing conditions—never by working against them.

Now to go at it. The basic idea in landscape work is the vista and the most elaborate formal garden ever planned is only a collection of vistas, with more or less of sun-dials, pools and casinos threaded upon them. So let us take some window or door from dining-room or library, and, in line with this, run a walk straight through to the back fence. Let us terminate this in a summer-house, to give a stopping point to the eye, but before we get quite so far back, we shall set some other point of interest—a little pond, perhaps, to hold the eye a moment and, as it were, prolong the vista. Bright masses of flower-color edge the path, and high hedges of privet frame the whole, shutting out all unsightly things.

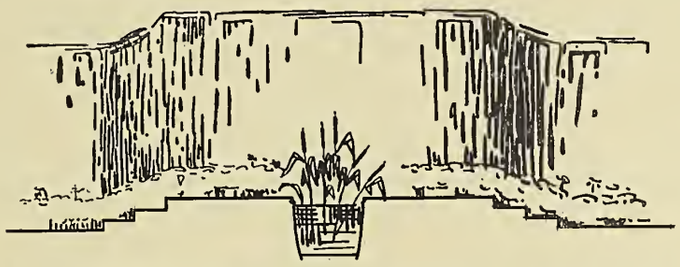
So much in general; now for the definite details.

The path should be not less than five feet wide, so that two persons may walk abreast. The paving should be brick, though a very fair substitute may be had by using ordinary coal ashes. In such cases, dig out a couple of inches, and fill in the ashes, edging them with brick. After a good rain, rake them down, taking out the clinkers; and later on give them a second raking. It is not at all necessary to roll them.

No other walk-material is very satisfactory. Cement is too hard and cold in its effect; steam cinders will only answer where there is heavy and continuous travel to keep them packed; gravel is unpleasant to tread on with thin summer shoes, and wood is undesirable for many reasons. The best way of all is to lay a concrete foundation, and pave the bricks on top of this; a sand base, such as is used in ordinary sidewalk paving,

will do fairly well, but the bricks must be relaid every few years.

Down near the summer-house let us make a little plateau about a foot high with the earth taken off the walks; the plan shows the size. Three steps, each four inches high, brick on edge, lead up, and three similar ones lead down. In the center, set half a whiskey barrel, digging out for it until the rim is four inches below the plateau; then border it with brick on edge. Lay a small water-pipe to supply this tiny pond, with a little waste pipe opening just below the rim.

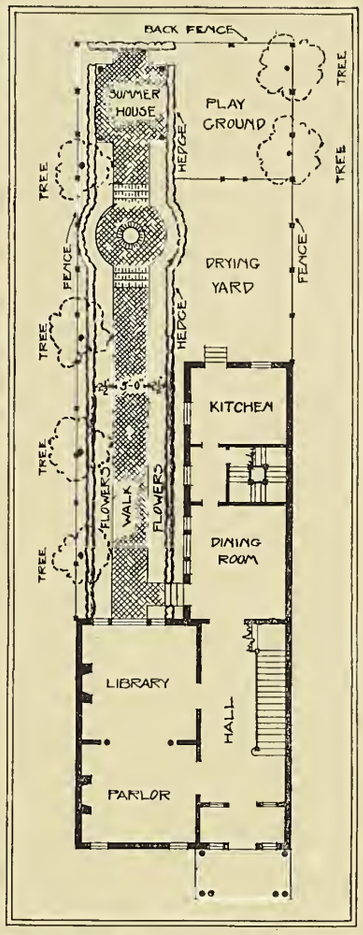


A section taken through the lily-pool, showing the steps leading up to it from the path

Build a summer-house as shown by the drawings; use 12-in. Colonial columns, 7 feet high, set on concrete foundations; with lintels made of two 3 x 10-in. joists, planed smooth and blocked apart with 3-in. blocks. The slats on top will be 2 x 3 in., spaced about a foot apart. Paint the whole cream-white.

On either side of the walk, make your flower borders, 2½ ft. wide. Spade them up in the fall, cover thickly with good stable manure and let them stand over winter. Then in the spring turn the manure under, working it well in, and you are ready to plant the flowers. The hedge should be planted in the spring; evergreen privet is as good as anything for this. It can be had of any nurseryman, and costs from $14 to $15 per hundred plants, according to size. These plants should be set 6 inches apart. It is best to arrange to have the nurseryman set them out, paying him a small additional sum for the work. Clip the privet back to within 6 inches of the ground after planting. When it shoots up, cut it again 12 inches from ground, and keep it at this height for a year; after that let it grow up, a foot at a clipping until it is 6 feet high. Keep it at this height, except at the summer-house, where it should be clipped off level with the tops of the columns.

And by the way, remember that the summer-house is 3 feet inside the rear fence, but the hedge is set all the way back to form a screen, with two small openings, one on either side, to give access to the other parts of the back-yard.



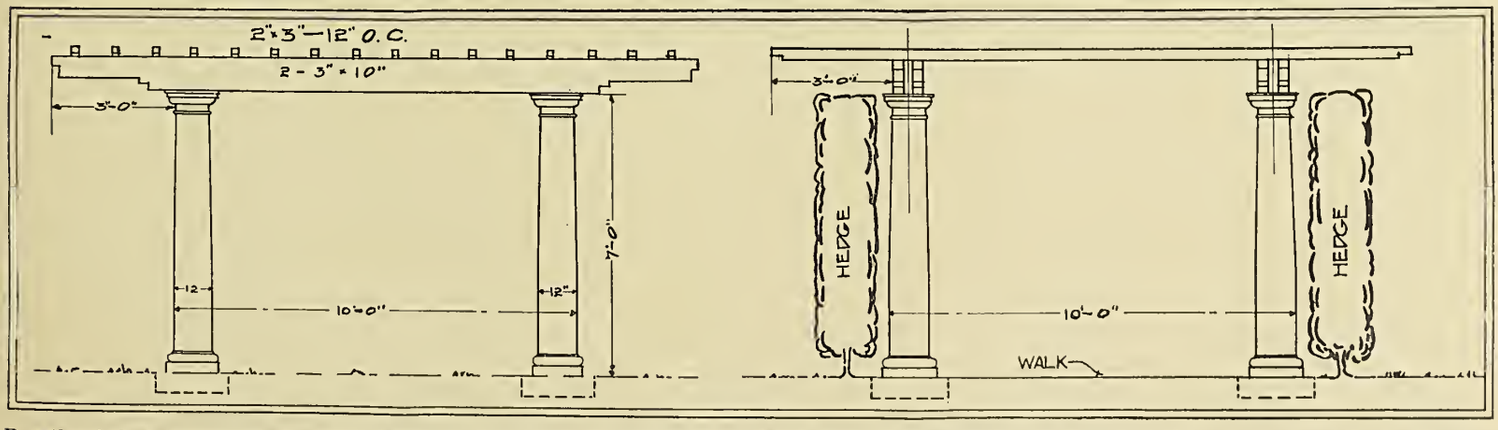
The typical city house plan and the formal garden, leaving a playground and a drying-yard

Now for the flowers. As soon as all danger from frost is over, get a few pounds of dwarf nasturtium seed; sow this in a little furrow or drill, on each side of the walk and about 4 inches from the bricks. This runs all the way back, curving up and around the plateau and stopping only at the summer-house. Dwarf nasturtiums are probably the most satisfactory flowers an amateur can have; they are a blazing mosaic of color from May until frost, require no care and flower more profusely the more they are picked. They are, however, annuals, and one must sow them again each spring.

The rest of the flower-beds may be planted as you choose. Put in a good many clumps of daffodils, crocus and hyacinths for early spring effect; a quantity of Iris, of different colors, to follow up these, with plenty of cosmos for late summer and fall. Plant roses on the sunny side of the walk (cornflowers, azaleas, asters, rhododendrons, Shasta daisies, etc., can stand more shade). Snapdragon, larkspur, dahlias and clove pinks, poppies, scarlet sage, stocks, sweet williams, phlox and ladyslipper are all very desirable, but the colors should be very carefully studied before any seeds are purchased. The dwarf nasturtiums will range from dark vermillion to pale yellow. Be sure you have no magentas or light crimsons among your other things, to make color discords. Blues, yellows, whites and scarlets are all very good. And by the way, get the tallest varieties of everything, else they will be hopelessly lost behind the vigorous spread of the nasturtiums.

For the "pondlet" fill the half-barrel one-third full of sand and marsh mud; put several cat-tail roots in this, with some water lilies; then add the water and a few gold-fish and tadpoles.

(*Continued on page* 308)



Details of the summer-house planned for the far end of the main axis. At the left is the side view, at the right the front view along the path. These built-up wood columns may be bought in well designed stock sizes





"THESE ARE THE DAYS WHEN BIRDS COME BACK,
A VERY FEW: A BIRD OR TWO
TO TAKE A BACKWARD LOOK."—Emily Dickinson



"THESE ARE THE DAYS WHEN BIRDS COME BACK,
A VERY FEW: A BIRD OR TWO
TO TAKE A BACKWARD LOOK."—Emily Dickinson

Sofa Pillows of Character

EVEN IN HOMES WHERE GOOD TASTE IS EVIDENT IN EVERY OTHER BRANCH OF INTERIOR DECORATION THE CUSHIONS AND PILLOWS ARE TOO OFTEN BANAL—SOME PRACTICAL SUGGESTIONS AND CONSTRUCTIVE CRITICISM

BY BIRDALINE BOWDOIN

Photographs by the author and others

A ROW of sofa pillows leaned against the window. From the coverings of intensest blue, red, yellow, green, violet, looked out upon those who passed in the street, a "Christy girl" in golf clothes, a "Gibson girl" with tennis racquet, Holland's Queen in Friesland head-dress with real gold design, a still-life group of briar-wood pipes floating through gray clouds of embroidered smoke, the burning cinders bright with reddest silk, a box of safety matches following in its wake with a few cigarettes sprinkled here and there to fill in, with words of playful encouragement to smokers. For the rest the wearied observer only caught a glimpse of bunches of violets and interminable fluttering ribbons with bows and ends.

What of inappropriate inconsistency awaited the visitor with temerity to venture within, who can tell?

And yet it is not always safe to judge by the sofa pillows, as to what the room contains, because often people who have good taste in all other things will allow the sofa cushions to proclaim in loudest terms of discord that here the owner has lost all sense of harmony, order or fitness, and accepts whatever the trade-designer offered.

In this one small thing art suffers more abuse than in any other part of the house furnishings.

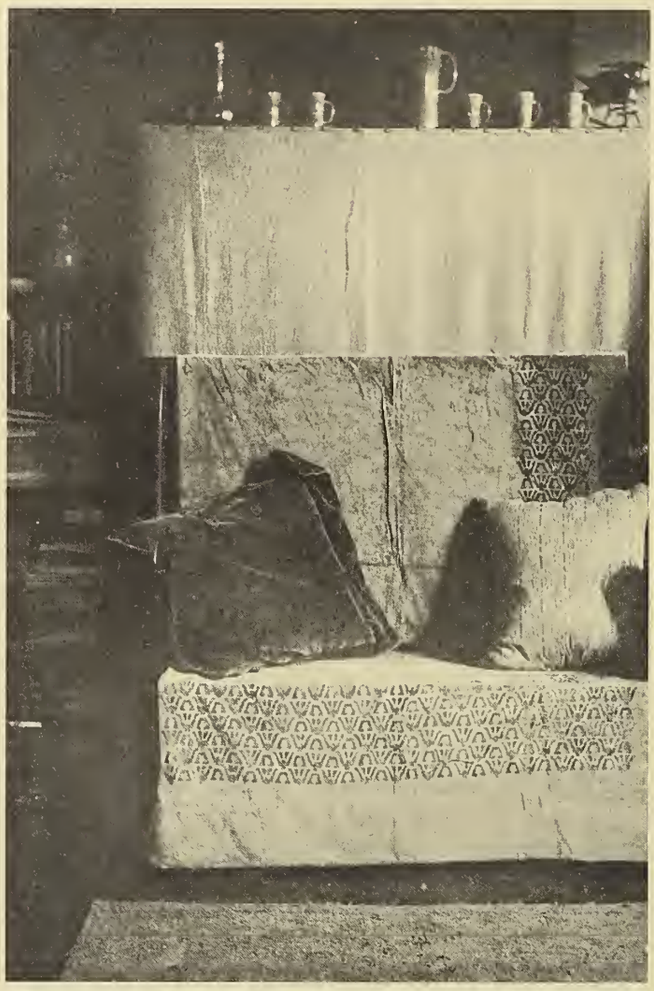
The sofa pillow! A room may be perfect in every other particular, but glance at its sofa pillows, and generally speaking, what a jumble of inharmonious colors, what execrable designs, what scrappy materials abound even upon one small divan!

One vital law of design that ought never to be lost sight of, but which so often is disregarded in building sofa pillows, is this:—No realistic motif (as birds, butterflies, flowers, human beings, animals) should ever be used where, if it were as real as it looks, it would be hurt, broken, crushed or killed; or where in its turn it would cause any discomfort whatever.

To paint natural butterflies upon a tile where a hot tea-pot is to stand, to have human beings, too frail to hold upon their shoulders heavy masonry, placed as columns to buildings, to have animals or flowers on carpets where heavy furniture would crush them, to have golf balls and clubs, lighted pipes, sharp-pointed or hot things on places where one wishes comfortably to rest one's head—and many others, are all instances where this law is ruthlessly broken.

Any of these motifs could, however, be used if they were so conventionalized that the real feeling of life and throbbing vitality is overcome. The queer square animals and men and flowers the rug people use in their designs never would cause anyone to feel that they are aught but amusing flat masses. Even their coloring is conventional, for the color and the form are considered so closely together that one departs from nature in just proportion to the other.

Sofa pillows are very important factors for comfort in the informal rooms. In these contradictory days of hardest endeavor and welcomed relaxation, when we sink gladly into the soft depths of a cushion-covered divan, the sofa pillow can hardly be too much emphasized.



Choose your sofa pillows with a studied regard for what is suitable in design and harmonious in color with the setting, not forgetting also to select material that will be durable

The ideal divan should contain one or more long, firm cushions, enough to extend along the back for a substantial prop. These would hardly need decoration, but might be simply covered like the divan itself. Then have the softer cushions, stuffed with feathers, to pile under the head and elbows; and finally, the soft down pillows of various sizes to just fit under the back of the head or wherever weariness or indulgent luxuriousness suggests.

For those who love sweet or strong odors the pine-stuffed pillows, not too large and not too tightly filled, lend an added charm connected with the memories of the past summer and dreams of the woods.

Or there are moments when, only partly reclining upon the divan, one wishes a foot-rest, and here the floor cushion is more than appreciative. Round or square, made of a beautiful tapestry or heavy upholstery material, and stuffed firmly with hair or excelsior, felt or cotton, these are beautiful and of the greatest comfort. The side which rests on the floor is made of



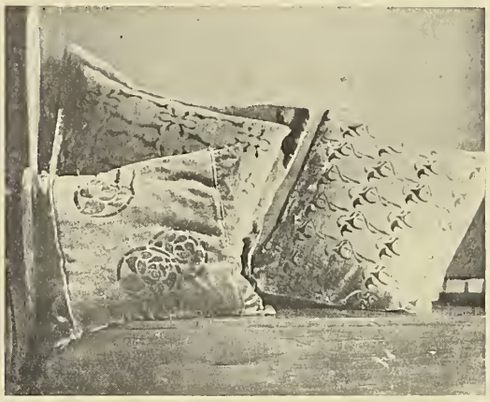
For variety, try one or two pillows with a border across two parallel sides, securing an oblong effect



A design of irregularly spaced spots for an oblong pillow; one of the pillows illustrated at the right shows the design as executed



For across the end of an oblong pillow. Why is it that nearly everyone seems to think a pillow must be square?



With block print, stencil or appliqué, dull colors may be applied to bright ones or vice versa

closely woven canvass, leather or any dust repelling material. Moreover, they are charming to sit upon before an open fire, informally to sip tea or coffee taken from the low tabourette standing near at hand.

For the other rooms, beginning with the bedrooms, there are the dainty little odd pillows of soft, light, filmy material for daytime use on the bed. These may be as frivolous as one could wish—lace and silk, batiste or mull and in delicate light colors. They should be of the dominant color of the room, however, and sometimes even bedrooms are quiet and restrained in color and furnishings and low in key.

For the smoking-room, where the furniture is leather-covered, the cushions might well be made of leather with tooled surface or border pattern in conventional or geometric design and wondrous color, or leather appliqué, or strong firm stitches of heavy silk; again broadcloth or tapestry in plain colors with leather border or appliqué. Some should be very heavy, firm pillows, while others can be softer. Of greatest comfort are the long, narrow, quite flat cushions to be used on the foot-rest. How is it possible to generalize in speaking of the cushions for the rest of the house?

Any material may be used, any method employed, any size, shape or weight made, provided that the finished pillow is in *harmony with the room* and is beautiful.

As they are only a completion of the sofa or couch or divan, the material used should so harmonize that the pillow takes its place and does not obtrude upon the eye of the beholder. The safest thing would be to use the same material as that used in the rest of the room, and where variety is wanted the design might be different upon each one, provided it is the same type of design and if the contrast is not too strong between background and motif. Sometimes, however, in the room, great need may be felt for one or even several strong notes of contrast to repeat a color found in the lamps or vases or even in the rug, and these may be supplied by the color of the pillow itself or by its decorations. The rest of the pillows would be the same as the hangings or upholstery of the room.

We do not wish to have the pillows look as though they were bought one by one without reference to the room they belong in, but as though they were integral parts of one great unit.

Care should be taken in selecting the material even as in selecting the upholstery stuff, for its durability and its possibility of being cleaned. Nothing is so uninviting as a pillow that looks faded or used or soiled!

Designing a pillow is no easy matter. It is a problem, this pillow. Yet it offers wide opportunities for originality in motif and treatment. It may have a small conventional all-over pattern delicately woven into its surface, here and there bright threads balancing masses of more neutral tones. Or a border may be richly embroidered, forming an enclosing frame for the plain center where the head may lie. The border may be plain with a diaper pattern in the central square. The border may run across two parallel sides, giving the pillow an oblong effect; indeed, the pillow may be oblong as well as square. Irregular spots of pleasing proportions placed at exactly the right distance from each other, stiff formal masses symmetrically placed, or graceful curves traced in outline—all are permissible, and to gain as an end a thing of artistic merit, any method is right which will give the result.

Embroidery gives an opportunity for the play of color that so delights the eye; by appliqué larger masses of flat beautiful color and surface may be contrasted with the stitches used to hold it together. With block print or stencil, variations of dull colors may be applied to bright ones, darker to lighter, more intense to neutral and a certain mystery of effect may be gained thereby. With these two last, certain spots may be accented with silks which give a sparkle and zest to the otherwise too obvious result. With the loom or tapestry frame the whole material may be woven, as an expression of one's own idea.

The final step in a sofa pillow is the finish for its edge. Cord and perfectly plain seams give a severe formality of which one never could tire. A flat hem, from one and one-half to two inches beyond the cushion, adds to its size, and is simple enough. Couching stitches hold the pillow in place. Lacing, where narrow material is used, with the hems at two ends, even wider than two inches, gives a variety of finish.

Ruffles, fringes, bows of ribbon, rosettes and all things of like nature are frivolous, and only suitable in rooms whose character is in harmony with such trifles.

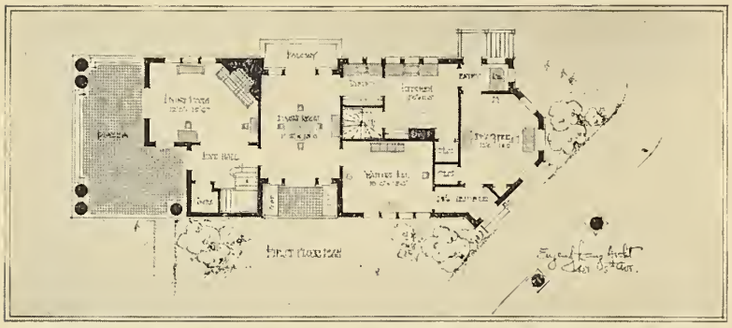
Look over your pillows; do they truly represent your taste and best judgment, or have you, too, been careless of this important matter?



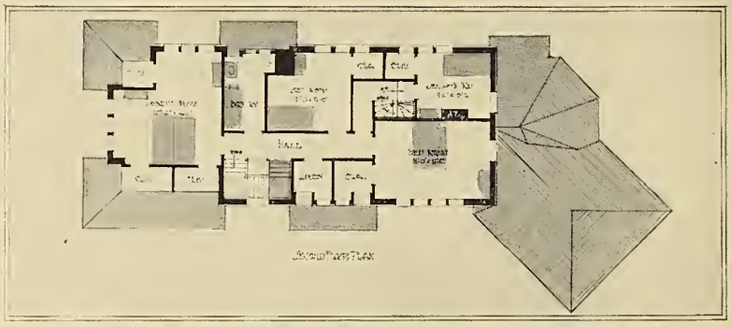
A cushion cover in Greek lace, designed and executed by an English craftsworker



The front of the house, with the entrance to the doctor's office under the porte-cochére at the right and the family entrance at the left. The land originally sloped sharply away from the highway shown in the foreground, but by filling in the front of it and making the house a story higher in the back, a rather unpromising site has been reclaimed



Skilful planning has given the doctor's office a well lighted end, with its vestibule and waiting-room isolated from the living quarters



It is interesting to notice that the architect has put all the bedrooms but one at the rear so as to get the view over the valley

THE HOME OF DR. R. R. RYAN AT SCARSDALE NEW YORK

Eugene J. Lang, architect



The central feature on the highway side is the recess at the end of the dining-room. It serves as a substitute for a front porch



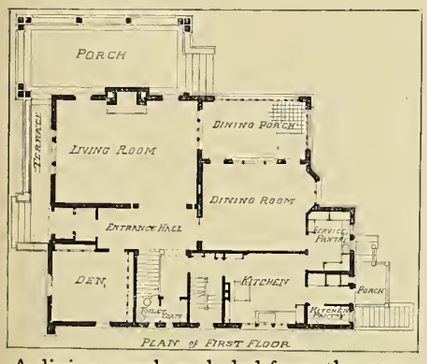
A warm gray stucco is used for the walls, with natural shingles and white woodwork, excepting a dull blue belt-course



A light and accessible basement is entirely above ground at the rear. The central balcony opens from the dining-room



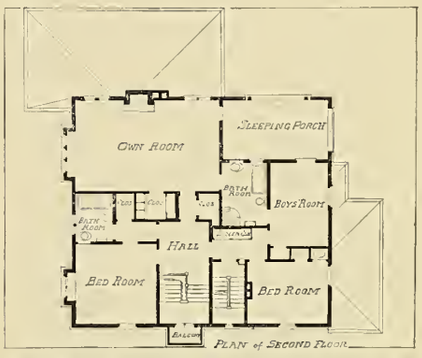
Mr. Roloson's home on the Lake Shore Boulevard is an example of the so-called "Chicago School" of architecture discussed in the October issue. Ignoring precedent, the designers work for a rational expression of their floor plan and the materials to be used



A dining-porch secluded from the street is a feature of the first story

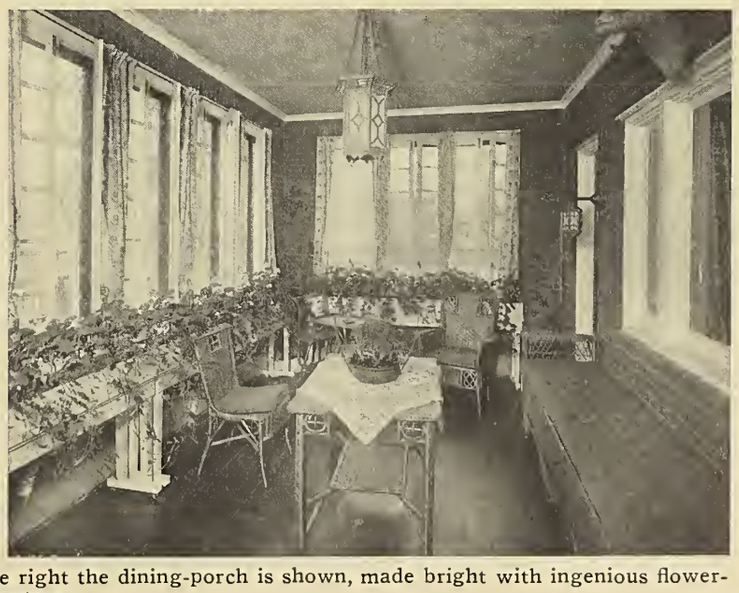


A recess was left in the cement terrace wall for a row of geraniums and trailing plants



A sleeping-porch is reached from the owner's and boys' bedrooms





Leaded glass has been extensively used throughout the interior. On the right the dining-porch is shown, made bright with ingenious flower-boxes on castors

THE HOME OF MR. R. M. ROLOSON, EVANSTON, ILL. *Tallmadge & Watson, Architects.*



Inside the House

Timely Suggestions and Answers to Correspondents



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

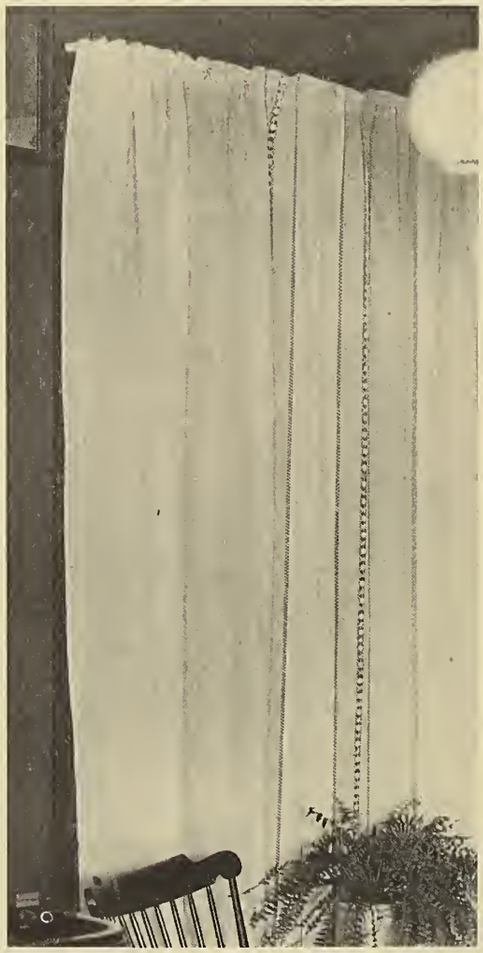
A Suggestion for Colonial House Furnishing

THE dark red Colonial house with green shutters and white facings, described by Mrs. J. B. K., Jr., in her recent inquiry, can surely be made attractive and livable at a moderate cost with not a touch of the stiffness and formality which is dreaded. The home in the country town, where one lives all the year round, should carry an air of permanency in its furnishings which is not always found in the formal winter house or in the summer bungalow.

The yellow-toned striped and blind-figured papers in this house are well-chosen but limit the hangings and coverings to the duller tones of yellow, gold, ecru and brown. From the description of the house we could almost have wished for the walls of one room at least—say the living-room—to be covered with one of the reproductions of the old Colonial large-figured and dim-toned paper, with a little bright color.

The Colonial hall running through the center of the house should be made livable if wide enough, with an old settle, a wing armchair, a mahogany table, a mahogany mirror hung crosswise, and a few small chairs. The white woodwork and the yellow paper will bring plenty of sunshine and light, and the fan lights and side windows of the front door may be curtained with light ecru net or scrim.

The east room or living-room should make a very attractive family gathering place, with its large and small windows on one side, the old brick fireplace and white painted mantel, and the French window—also with fan-light—opening on the piazza. The French window, if curtained with a soft plain or fancy ecru net, should have this fastened close to the window at both top and bottom. The heavier curtains, arranged in Dutch-Colonial style, hang full at each side, with valance at top; these may be of heavy mercerized linen, or buff with green and brownish figures. It is desirable to cover the furniture with heavier material than the curtain stuff, because of the wear and tear. The couch and chairs to be re-covered would tone in well with dark golden brown wool tapestry or velveteen. The Oriental rug, with old rose, black, dark brown, blue and tan, will have sufficient color without using rose color in the hangings, which would not tone in well with the yellow paper. Excellent rugs at moderate cost are of domestic make, with Oriental colorings, and should be selected to harmonize with the general ecru tone of the room.



Scrim is one of the most effective as well as one of the least expensive materials for curtain material. A pair three yards long and forty-eight inches wide, with drawn-work and hemstitching, can be bought for $4.50

For library hangings, which should not darken the green-papered room too much, ecru challie with large green conventional rose, is effective. In the small bedroom with white and yellow striped paper, and yellow and pink border, a striped and flowered cretonne or linen should be used for the hangings, with ecru or coffee background. If the white furniture has a smooth surface it could be handpainted with delicate garlands of flowers, or treated with decalcomania transfers or stencil work. The larger bedroom, with wide satin-stripe yellow paper and ribbon and pink rose border, with its brass beds and mahogany furniture, needs a small figured chintz in soft yellows and green. Use a rag rug in brown tones for this room; and a light hand-woven washable rug in yellow and white for the small room. K. N. B.

Scrim for Window Curtains

SCRIM is now much in vogue for window curtains. It is not, however, just a passing fad, as it has gained its popularity on its merits. For many years scrim has been advocated by authorities on home decoration, but it is only recently that ready-made scrim curtains have been sold in the shops. Scrim not only has a charming texture and appearance, but also possesses that important requisite—durability.

Perhaps the art of stenciling is in some measure to be credited with the increased sale of scrim, as the material adapts itself particularly well to stencil treatment. In my own bedroom hang curtains of cream-colored scrim, stenciled with a design of Tudor roses in green and pink. These curtains I stenciled eight years ago; they have been in constant use ever since, and have stood repeated washings—a fact which speaks volumes in favor of both scrim and stenciling.

Formerly scrim was made only as a plain material in several grades, but now the manufacturers are bringing out novelties in barred scrim, mercerized striped scrim, etc. Many of these new materials are charming indeed.

Plain scrim curtains, thirty inches wide and two and a half yards long, can be bought in the shops for $1.65 a pair. Scrim curtains with drawn-work and hemstitching can be bought for $4.50; these are three yards long and forty-eight inches wide. They are suited both to costly and inexpensive rooms.

Some of the ready-made curtains are trimmed with a cotton lace edging which makes an effective finish. Pretty edgings may be bought for as little as three cents a yard and are to be recommended for home-made curtains.

Scrim can be bought by the yard for twenty cents. An excellent quality, forty-eight inches wide, sells for forty cents a yard. Most of the novelty scrims sell for about forty-five cents a yard.

DOROTHY TUKE PRIESTMAN



Exterior and interior views of a corner bay that lights the landing of the main stairway and makes an attractive feature of the interior

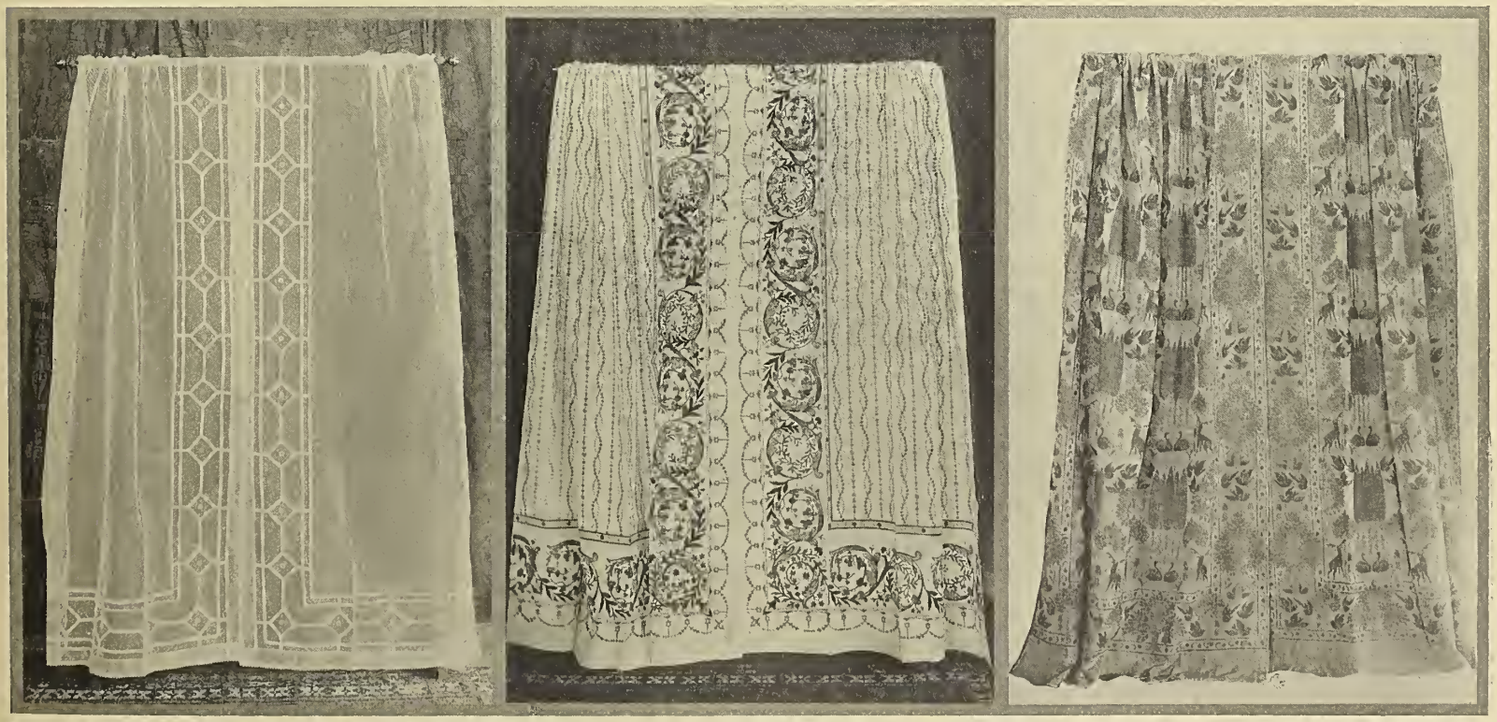
An Effective Stair Landing

IN the living-room of Mrs. R. H. Hillis' attractive house at Greenwood Lake, N. Y., Graham King, architect, a heptagonal jog forming a five-sided bay-window, which juts out over a cobble foundation, makes a landing and turning-place for the stairs, which would otherwise either have to encroach on the space of the living-room or else make a short, sharp turn. The expanse acquired by the sweep of the stairs into the bay-window adds much to the apparent size of the living-room, in addition to furnishing a flood of light in the room as well as on the stairs. There are three casement windows opening outwards, and two blank wall spaces reserved for bookcases. The other two sides of the heptangle are occupied by the two stair sections. The wide window seats are especially inviting, and the unusual shape of the landing makes a space large enough for a couple of chairs. The wide overhang of the roof serves as an awning.

K. N. BIRDSALL

An Instantaneous Hot Bath for a Cent

THE writer, going from a New York suburb where a trip had to be made to the kitchen to "light the boiler," followed by a wait of fifteen minutes before the water would be hot, visited in a small West Virginia town where the progressive host supplied instantaneous hot baths from a boiler installed in the bathroom. The only labor was the lighting of a match; in a second the hot water was pouring from the faucet; and when the faucet was turned off, so was the gas, and there was no danger of escaping gas nor any waste of water. The boiler is not unsightly; it does not occupy any floor space; it is made of copper, with brass valves, nickelplated and highly polished, and rests on a white enameled steel shelf. With gas at 80 cents a thousand, it takes but one cent to heat twelve gallons of water—a plentiful bath for anyone. If you have natural gas in your house, the cost of heating water is much less. If you happen to be one of those unfortunates who never can get enough hot water here is a solution of your problem. The cost of installation is from $23.50 to $52. K. N. B.



Some of the new curtain materials. On the left, a net trimmed with braid and buttons, in white and in arabe, called "Colonial Marie Antoinette," 3 yds. long, $3.50 a pair. The middle illustration is from one of a number of Austrian prints that come in many colors and are washable; 50 ins. wide, 3½ yds. long, $5.75 to $7.25 a pair. The last illustration shows a colored madras that is 40 to 50 ins. wide, 3 to 3½ yds. long, and costs from $3.75 to $12.50 a pair, according to quality



Garden Suggestions and Queries



The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope.

WITH the current issue, this department falls into new hands, so with your permission the new editor is going to drop the attitude of the honored "we," and for a few minutes, at least, talk right out in meeting.

I want to say, to begin with, that the people who are getting their recreation from the sort of things that this magazine talks about are having more fun and having it more days in the year than all the hunters, fishers, golf-cranks, aviators, baseball fans, automobilists and post-card collectors that ever looked forward to a two weeks' super-heated and mosquito-punctured vacation. Because they have ever before them that most entrancing of all possibilities—the possibility of *creating* something. Even the camera fiends haven't as great a field of possible enjoyment.

Therefore, to every reader of this magazine I am going to suggest at the outset, and as *the* one big thing not to be forgotten for a moment—The Making of an Individual Home. Have you ever gone along a street in a residence section and noticed how many houses you didn't notice? And then suddenly you would happen upon one that would make you stop short. The magic touch of individuality was upon it. You stared until you feared the police would get suspicious, and from the next corner turned to look again. It may have been but the arrangement of a few shrubs, or the way the white Clematis was trained along the porch, but the great thing had been achieved; and I can imagine how the owner anticipated getting sight of it every night as he swung off the car at his crossing, instead of plodding along to look up for his "number."

That is the thing to aim at—a home every corner of which, outside and in, will mean something to you, because you have *made* it. The great thing is to get the idea, to paint the picture in imagination first. Let it be an impressionistic one to begin with, and soon you will find yourself turning every opportunity to the filling in of the details, the discovering of formerly unforseen possibilities.

But dreaming alone, of course, will not put the paint on the canvas. Even at this dull season of the year there is much to be done outside. The chances are, too, that some things have been left undone, from the last two months.

Work in the Vegetable Garden

AS freezing weather is likely to set in in earnest any time now, all vegetables to be stored for winter should be attended to. The squashes have of course been taken in under cover, but should now be put in some place where there will be no possibility of the frost's getting at them, and where they will be perfectly dry. Store carrots and beets, if not already attended to, after being dug and dried off, in boxes of clean dry sand, also some of the salsify and parsnips, though these will not be hurt by frost, and those not dug will be ready for use in spring. On a dry day, if the celery has not been stored for the the winter, attend to this, as directed in the September issue in the article "Grow Your Own Vegetables."



An amateur gardener who doesn't like the way sweet alyssum droops over the edge of a border upon the lawn, getting in the way of the mower, asks for a good substitute. Here it is: get a dwarf variety of Ageratum, such as Little Gem. It makes a trim, stiff edging plant and blooms all summer.

If you can get a few wheelbarrows full of old manure, mulch your rhubarb plants and asparagus beds. This protection will enable them to make an earlier start in the spring. Also, if you have a small greenhouse, or warm cellar, dig around a few clumps of the former with the spade, leaving them so that they may be lifted out conveniently when frozen, and taken in about January 1st. If done at once, seeds of kale and spinach for next spring may be put in, if the weather permits.

Spade up and sow to rye every bare spot of ground.

In the Flower Garden

SEEDS of all annuals which may be wanted again should be gathered; and of hardy herbaceous plants, if this has not been attended to. See that all bulbs, such as gladioli, cannas and dahlias, are cut back to within a few inches of the ground before frosts get them.

Be sure to note, if you have not already done so, what plants you do *not* want in the same places next year, and take out or transplant them now. If you have neglected to make a plan of your garden, do it now; and if there are any spots which can be improved upon, indicate where they are. Also see to it that any plants or vines needing winter protection are not neglected too long. Many of the roses will do better with a manure mulching, and some need tying up with straw. If there are any garden plants you wish to save, that are not yet frozen but seem too big to take into the house, remember that most of them can be severely cut back and potted, and will bloom again freely upon new growth at just the time of year when flowers are hardest to get. Except where plants have been frozen, you may also save some by taking cuttings, which are rooted more easily in October and the first part of November than at any other time. Select new growth firm enough to snap when bent.

About the Grounds

IF you have not yet in your possession a good nursery catalogue, get one at once, for there is undoubtedly a place for a few shrubs about your home; and con-

a few shrubs about your home; and, considering the number of years they last, the expense is practically nothing. *Hydrangea paniculata,* var. *grandiflora* and some of the other hardy shrubs should receive your attention this month. There is no mystery about planting them. Get a few. The same may be said of the hardy lilies—especially the Japanese lilies (*auratums*); they cost little or nothing, require no care, except planting, and are a joy forever.

There's a big chance that some spot about your house would be improved one hundred per cent. by a few dollars spent for grading or draining. Don't put it off till next spring, for it's better done now. A few ordinary land-tile, to be had from the masons' supply house, or even from the lumber yard, laid without cement, end to end, under any part of your land upon which the water settles, will do wonders toward making it earlier in the spring.

Then any dead wood in your shrubs, vines or trees should be cut out. If the branch was a big one, paint over the stub, which should be close against the trunk, and kept smooth. Rake up all trash, dead leaves, etc., but instead of burning them, put them where they will rot down, and they may be mixed with old lime, rotted sod or anything else that will rot and serve as manure next spring.

Remember that it costs you nothing to make your grounds beautiful on paper; and that the more planning and studying you do, the further what you spend will go. The florists' and nurserymen's catalogues are not expensive and contain lots of good stuff. Send for a few, and study up on the subject of making your home a Place Individual. You can't do anything that will give you in the end more satisfaction than this.

Keeping Azaleas in Flower Indoors

LIKE many others I have found it almost impossible to keep azaleas and rose plants in flower, in good condition while in the house. I have had many wonderfully beautiful plants, but the result has always been the same until I had about given up all hope of ever being able to keep them in the house. By good chance I happened into a greenhouse while they were potting azaleas, and my difficulties were quickly solved by the gardener. As a practical demonstration he showed me an azalea plant. I noticed that the roots were in a hard, compact mass, quite large in proportion to the plant. When he put the plant in the pot he rammed the earth about the roots with a stick. Not with gentle taps, but with considerable strength. "These plants," he said, "have been thoroughly soaked before potting, otherwise it would take a long watering to enable the water to reach the roots. Improper watering is the cause of azaleas and roses failing to do well in the house. Sprinkling on water every day may answer for some plants, but you can readily see that with an azalea, in its



The only way to get water to the compact roots of azaleas is to soak the whole pot occasionally in a bucket of water

tightly packed earth, it will take something more than a sprinkling to do any good. As a plant in full flower sometimes carries hundred of flowers, the amount of water that can be absorbed is considerable. Don't sprinkle your plants. *Soak* them; and do this by putting the pots in a pail of water and leaving them there until thoroughly soaked. The time to do this soaking is when you first receive the plants. Don't wait until there are indications of trouble, evidenced by falling and discolored leaves. At such a time the harm will have started, but even then a thorough soaking will check further damage. If you will water your plants as they should be you will have no further trouble with them. After your plant has finished flowering, just pinch off all the old flower buds and plunge the plant in the ground outside during the summer months. Water it and keep it syringed, and in the fall it will be ready for another season."

I followed his advice and since that time I have never lost a leaf on either my azaleas or rose plants while in the house.

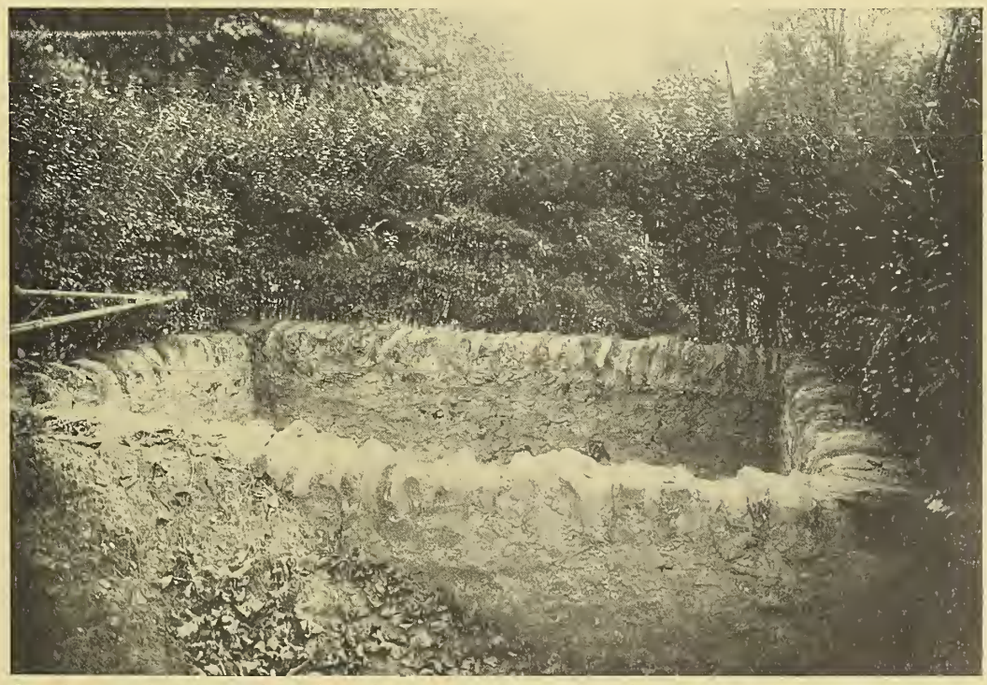
An Erect Edging Plant

I WAS very much interested in the article, "Making the Vegetable Garden Beautiful" in your valuable magazine, and in formulating a plan for my next year's garden I write to ask what I can edge my grass paths with. I have sweet alyssum in my flower garden, but it lays over on the grass paths, and is very troublesome when the paths are mowed. Dwarf nasturtium is equally annoying. It seems as though it needed an edging plant that was stiff and wiry. Thanking you in advance for any information.

C. B. H.

Your objection to the use of sweet alyssum as an edging plant, excepting along a gravel or brick paved path, is a natural one, for it is a rather laborious matter to keep the plant sufficiently restrained to keep out of the way of the lawn-mower.

We would suggest that you use hardy candytuft (*Iberis sempervirens*). It is a perennial and nearly evergreen, growing about eight or ten inches high in a very trim and neat manner. Another variety which is lower is called "Little Gem." If you want an annual we would suggest ageratum, the variety "Blanche" for white or "Stella Gurney" for blue. This blooms all summer.



One hears a lot about the value of a compost heap, but they are too frequently more unsightly piles of brush, plant tops, etc. On this Philadelphia suburban place a stone-walled excavation was made behind a clump of shrubbery

Ingenious Devices

LABOR-SAVING SCHEMES AND SHORT CUTS IN THE HOUSE AND IN THE GARDEN

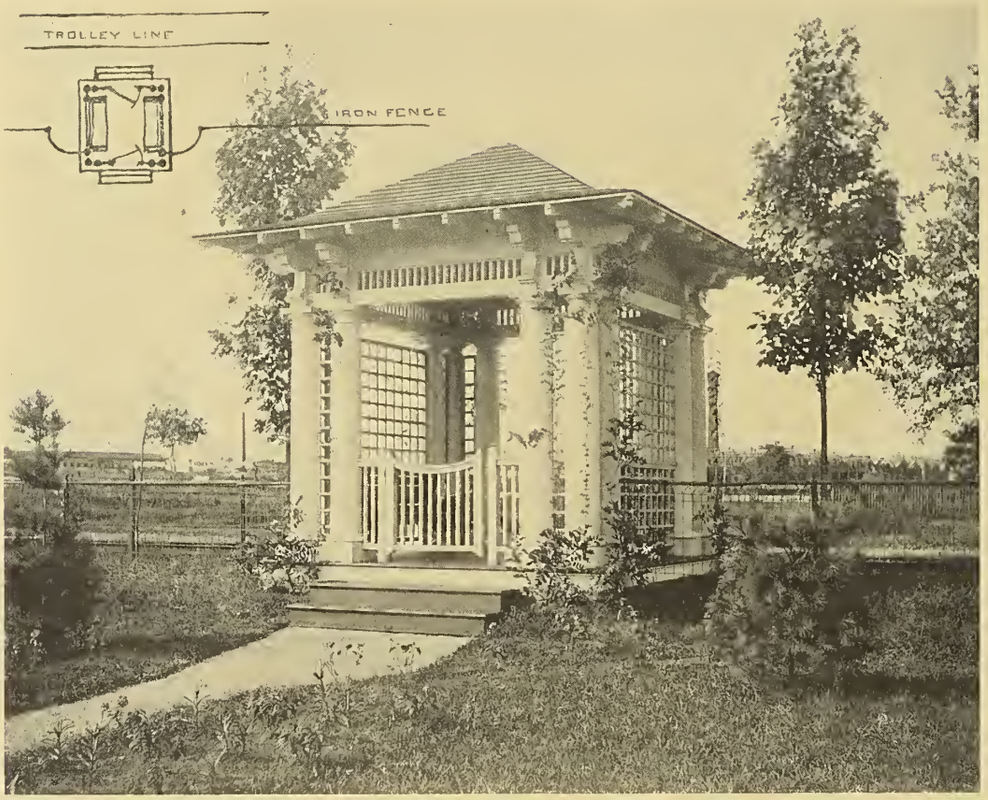
Sticky Paint

DOUBTLESS many women have painted something about the house, as I have done, only to have it refuse utterly to dry. As our old colored man says, "Dat's de stuff dey sells you alls, so you hab to hire a man whut *knows* paint to do it ober."

His sarcasm goaded me to one more effort. Before sand-papering it off and trying *their* paint, as a dealer advised, I coated the sticky green paint with common varnish, and lo, my porch chairs were as dry and glossy as new.

This may not work over *some* amateur painting, but don't send for the "man whut *knows* paint" until you have at least given the varnish expedient a trial.

L. McC.



Along the rear of a rather large country estate runs an electric car line. To afford a place of shelter and rest while waiting for the car this structure, which has in it a practical suggestion for a summer-house in any locality, was erected on the fence line, with a pair of gates and seats. Oswald C. Hering, architect

Don't Close Faucets Tightly

"NEVER close your faucets tightly, as so many people do, by screwing them down after the water has ceased to run," a veteran plumber told me. "It will ruin the washers in a short time, and then the faucets will continually drip." I have followed his suggestions with the best of success, and think that it is thoughtlessness or simple ignorance that makes so many people handle them in the other manner.

F.

Winter Window-Boxes

MANY people leave up their outside window-boxes during the winter for lack of place to store them. I recently saw a beautiful effect produced by filling the boxes with hemlock branches set upright in the soil like miniature trees. The ugly effect of the empty boxes was rectified, the glimpse of green from the windows within was very pleasing, and their burden of feathery flakes during a snowstorm was most beautiful. The house remained attractive all winter.

A. M. A.

Keeping Silverware Bright

SILVER will keep bright much longer if kept in cases made of canton flannel. If pieces of gum camphor are placed in a box with silverware that is in daily use, it will prevent the articles from tarnishing. It may also be used in the canton flannel cases.

C.

Loose Electric Lamps

NEVER use an electric lamp which has become loose in its metal socket. The writer was carefully removing such a bulb when it went to pieces, throwing the glass around and making a violent report. The lamp-shade, fortunately, protected the writer's eyes, and although his hand was covered with glass, it was not cut. Undoubtedly the glass bulb broke because of its becoming loose; when any lamp becomes so, discard it at once.

C. K. F.

Electric Torchlight Batteries

WHEN buying new batteries for the "flashlights" bring along your case containing the lamp itself. Then you may purchase any battery that lights it the *brightest*. Remember that there is a wide variation in these batteries, and it is the best economy to purchase only the ones that have the greatest lighting power at the start, for that indicates that they are "fresh." Some stores now have a lamp which they use to test each battery sold, giving the customer only perfect ones. But as many stores do not have such a device it is well to take your case each time.

F.

Draining the Water Pipes

I WAS much surprised to find the water pipes frozen after I had carefully shut the water off the night before and at the same time opened the way for the water to drain out through the combination stop-cock and drain-cock. As everyone knows, it is necessary to drain off the water that is in the pipes after shutting off the main supply. The trouble is that the water in the pipes will not always drain off through the opening at the main supply stop-cock unless you open wide a faucet at the far end of the pipe. This is because the water is held in place by a vacuum which can be broken only by letting in the air at the upper end.

It is always best to leave a faucet open when shutting off the water for any reason, even in the summertime. This permits the air in the pipes to pass out when the water is turned on again.

C. K. F.

To Clean a Table Pad

TO clean a dining-table pad, dissolve half a bar of some good white soap in hot water, and when cool add two tablespoonsful of gasoline. Add this mixture to enough warm water to cover the pad and let it soak two or three hours. Then wash in a solution the same as above and rinse well. This is especially good for removing spots made by cream and it leaves the pad clean and white.

O'C.

To Clean and Toughen Matting

ALL mattings, especially the rugs of Japanese fibre so popular for bedrooms, are not only greatly brightened and improved in appearance, but are toughened and made more durable by frequent sponging off with wet cloths. No chemicals are needed, just the pure, cold water.

L. McC.



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Sincerely yours,

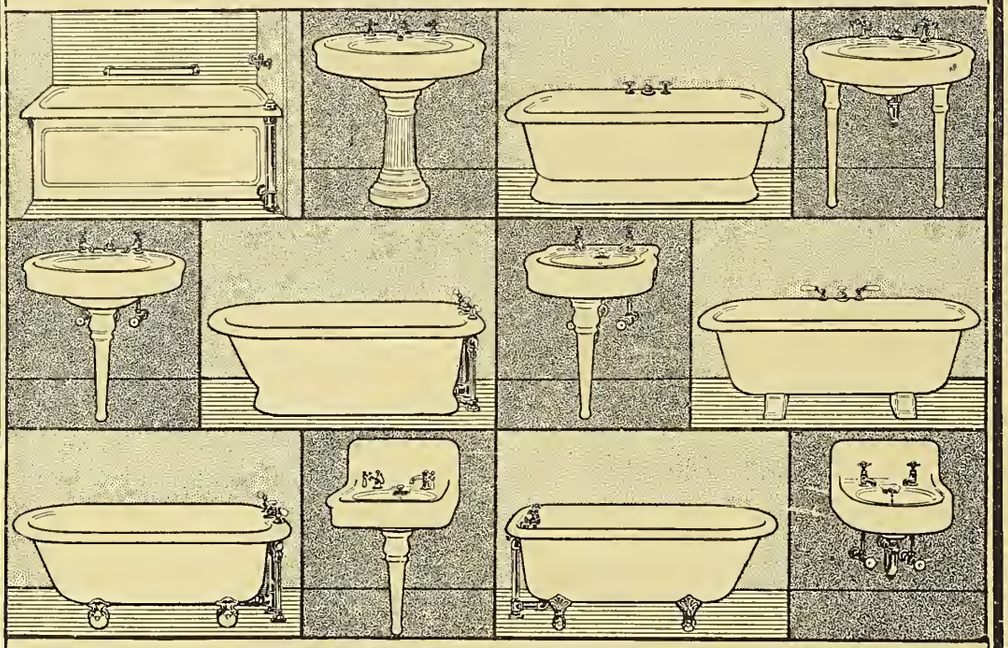
Mary Garden

March 7th, 1910

The above offers fresh evidence of the fact that the KNABE pianos have been pronounced BEST by three generations of eminent artists and connoisseurs the world over

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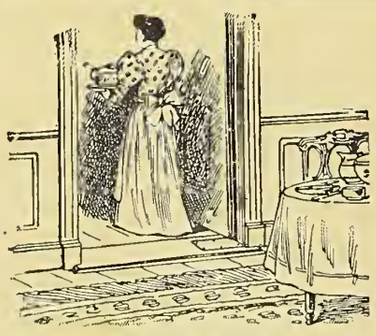
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JOSEPH BARDSLEY
147-151 Baxter Street New York City

A Bungalow Colony in a City

(*Continued from page* 291)

interesting chimney-piece of cobblestones or clinker brick. Pantries, china, linen and bedroom closets are excellently worked into seemingly waste places, and with unusual success the sleeping and service portions of all these bungalows are cut off from the living-room by a careful placing of the hallway and the massive chimney.

Though planned to accommodate a group of congenial people and to remain under the supervision of the company in all matters of care and common service, this group of buildings affords as much privacy as is possible in houses set so near together. No two kitchens face each other, yet in no case does the kitchen of one cottage interfere with the living-room of another. Careful planning and the use of high casement windows over the bookcases or window-seats in the living-rooms have obviated this apparent difficulty.

Each cottage has its vine-covered porch or terrace, its bit of lawn and flower-bed; while on pleasant afternoons congenial neighbors may come out from the seclusion of their own houses and take tea together under the pergola on shady seats around the central fountain.

Making a Garden of the City Back Yard

(*Continued from page* 295)

At the corners of the summer-house plant grape-vines, enriching the soil very strongly. Draw up the shoots with strings until they reach the top; and it will be only a few weeks before they have spread a thick shade of broad leaves over the open rafters.

Down one or both sides of the garden, outside the hedge, plant small thin-foliaged trees; a row of dogwood or redbud, for example, will be joyous enough in early spring, but peaches with their clear pink blooms and bright fruit, are pleasing to more than one sense.

Of course one may make many variations on this simple design. For instance, the water pipe may be omitted, and an occasional dash of the hose depended on to keep the pond fresh; or, indeed, pond and all can be left out and a sun-dial or bird-bath substituted. Again, arborvitæ, tree-box or holly might be used instead of privet for the hedges, though these will not give you the desirable height in so short a time. One could go on endlessly to suggest possible changes. But keep always the main thought in mind: the little garden-walk, stretching away between green walls that shut in the flowers and sunshine and shut out the world.

Undergrowth for Evergreens

HEATHS form a family of plants especially adapted for use in connection with planting as an undergrowth for Evergreens (conifers), especially around

Pines. As every experienced landscape gardener knows, grass growing right up to the very tree-trunk robs the tree of the moisture its soil would otherwise furnish it. On the other hand, an undergrowth of broad-leaved saxifrages, dwarf Andromedas (Pieris) or the like will shade the soil and be welcome neighbors to conifers.

What May Be Grown in a Small Greenhouse

(*Continued from page* 288)

with this delicious salad. As with the carnations, and violets, if there is no part of a bench that can be devoted to the lettuce, a few plants can be grown in pots. If this method is used, the seedlings should be pricked off (see September article) into small pots. When these begin to crowd they will have to be given six to eight inches of room, and the pots plunged in soil to their full depth. But it will be more satisfactory to devote a part of a bench, a solid one if possible and in the coldest part of the house, to the lettuce plants. Well rotted manure, either horse or mixed, and a sandy loam, will make the right soil. The first sowing of seed should be made about August first, in a shaded bed out-of-doors; the seedlings transplanted, as with spring lettuce, to flats or another bed. By the last week in September these will be ready to go into the beds prepared for them, setting them about six inches apart for the loosehead, and eight for the cabbage-head varieties. The bed should be well drained, so that the soil will never stay soggy after watering. The soil should be kept fairly dry, as too much moisture is apt to cause rot, especially with the heading sorts. Syringe occasionally on the brightest days, in the morning. Keep the surface of the bed stirred until the leaves cover it. Keep the temperature below fifty at night, especially just after planting, and while maturing. And watch sharply for the green aphis, which is the most dangerous insect pest. If tobacco fumigation is used as a preventative, as suggested in the September article, they will not put in an appearance. The first heads will be ready by Thanksgiving, and a succession of plants should be had by making *small* sowings of seed every two or three weeks. If the same bed is used for the new crops, liquid manure, with a little dissolved soda nitrate, will be helpful.

If a night temperature of sixty degrees can be assured in part of the house, tomatoes and cucumbers may also be had all winter. If the house is only a general-purpose one, held at a lower temperature than that, they may still be had months before the crop outside by starting them so as to follow the last crop of lettuce, which should be out of the way by the first of April. The seeds of either need a high temperature to germinate well, and may be started on the return heating pipes, care being taken to remove them before they are injured by too much

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A Greenhouse With a Story

IT is a story that tells of a little formal garden in the rear of a city lot and of the U-Bar greenhouse that is tucked away in one corner of it.

But let's start at the beginning, which was the workroom and the one-compartment greenhouse on the right, which the owner thought at the time would be plenty large enough for his requirements. But the next year the benches were so crowded that the cold frames were added at the gable end to take care of what his gardner called "the little stuff." Although these cold frames helped a good bit, still on the following year two more compartments were built on the left. The larger one was at once used exclusively for growing roses.

As the little group now stands, how attractively it forms one of the garden's boundaries. How entirely fitting that it should be an intimate part of the charming formal garden scheme.

It only goes to show what can be done with U-Bar greenhouses; and proves what we have so many times said, and that is: don't get discouraged because you can't figure out in your mind where a greenhouse can be located to advantage on your grounds.

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This is the kind of indoor gardens U-Bar greenhouses make possible.

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shade or by drying out. In sowing the cucumber seeds, pots or small boxes, filled about half-full of a light sandy compost, may be used, these to be filled in, leaving only two plants in each, as the plants get large enough, with a rich compost. If there is a solid bed available, a trench filled with horse manure, well packed in, will act as a hotbed and help out the temperature required for rapid growth. If fruits are wanted for the winter, the tomatoes should be started in July and the cucumbers early in August. They should be given a very rich and sandy soil, and the day temperature may run up to eighty degrees. Until the latter part of spring, when the ventilators are opened and bees have ready access, it is necessary to use artificial fertilization in order to get the fruit to set. With a small soft brush, dust the pollen over the pistils. With the English forcing cucumbers, this will not be necessary. While fruit is setting, the houses should be kept especially dry and warm.

The vines of both tomatoes and cucumbers will have to be tied up to stakes or wires with raffia. They should be pinched off at about six feet, and, for the best fruit, all suckers kept off the tomatoes.

The best varieties of tomatoes for forcing are Lorillard, Stirling Castle and Bonnie Best Early; of the cucumbers, Arlington White Spine, Davis Perfected and the English forcing varieties.

If you do not like to stop having lettuce in time to give up space to cucumbers or tomatoes, start some plants about January first, and have a hotbed ready to receive them from the pots before March first. With a little care as to ventilation and watering, they will come along just after the last of the greenhouse crops.

A point not to be overlooked in connection with all the above suggestions is that any surplus of these fresh out-of-season things may be disposed of among your vegetable-hungry friends at the same step-ladder prices they are paying the butcher for wilted, shipped-about products.

And don't get discouraged if some of your experiments do not succeed the first time. Keep on planning, studying and *practising* until you are getting the maximum returns and pleasure from your glass house.

Making Cider Vinegar

ANY kind of apple juice will make cider of some kind if given time, but to make good cider vinegar it is necessary to observe care in the making from the time the cider is extracted until ready for use. In the first place, no matter what variety of apples, they should be nearly ripe but not mellow or dry. Some of the early watery kinds make a poor quality of vinegar, but if helped along by the use of old vinegar in the last stages of making, it is much better than what is usually sold in the stores for pure cider vinegar. The apples should be

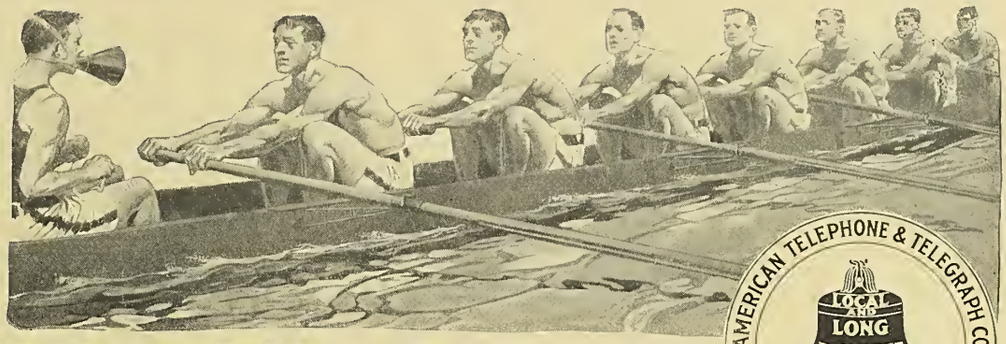
clean, but it destroys some of the necessary germs to wash the n, and to produce a good grade of vinegar no water should be used, though in order to get all the juice, it is a common practice to pour in a gallon of water and press the pomace again.

The process of making begins as soon as the juice leaves the apple, the first stage being called the alcohol fermentation. If the cider is made in the summer or early fall and yeast added, fermentation will be completed in about three months. If yeast is used, it will take a common penny cake for each five gallons of cider. When this fermentation has been completed, when the bitter taste disappears and it begins to turn sour, pour off the juice and put in a clean barrel, or wash out the same one and return it. It is well to say here that barrels should not be quite full, and the bung should be left out during the entire time of vinegar making. A piece of cloth may be tacked over the hole to keep out flies and dirt. After the alcohol fermentation is completed some old vinegar and a piece of "mother" may be added to hasten making, and in some instances, where the apples contained but little sugar, the addition of molasses and water would make stronger vinegar; but this is rarely advisable.

By following these directions good vinegar may be made in six to twelve months, though if the cider is put in barrels, stored in cellars and allowed to remain without attention it will require from a year and a half to two years to complete the process and make a good grade of vinegar. As soon as the vinegar has reached the proper stage of acidity the bung should be driven in place and the barrel kept tightly closed or the vinegar will deteriorate through evaporation. If one is making several barrels, some of the vinegar should be poured from one of them into the others until they are quite full. H. F. G.

Cork Floors

A QUIET kitchen is much to be desired, but until it is possible to have domestics manufactured to order, this state of bliss can scarcely be expected. It is, however, possible to make one's kitchen floors so noiseless that much of the kitchen noise is eliminated. The cork floor is a partial solution of the noise difficulty, as well as being absolutely sanitary, easy for the feet and impervious to water, oils and chemicals. Cork tiles are said to outwear any hard material, such as stone, metal, wood or concrete, and their elasticity prevents any abrasion or denting. In making the tiling great pressure is brought to bear upon the material —fifteen inches of loose cork filings— until a hard block of natural cork, one-half inch thick is produced. All the particles are tightly welded together by the heat in the pressure, which softens the natural gum of the cork, and there is not



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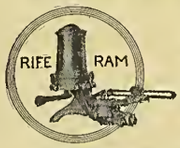
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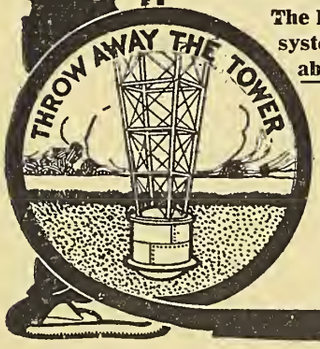
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Book Reviews

[The Publishers of House and Garden will be glad to furnish any books desired by subscribers on receeipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.]

Our Flower Gardens. By Harriet L. Keeler. Illustrated. Cloth Cr. 8vo, 550 pp. New York: Charles Scribner's Sons. $2 net.

This convenient book is a popular study of the life histories of our garden flowers, their structural affiliations, their native lands, set forth in a clear and thorough manner, combined with a charming style. It is, however, more a volume of matter for the garden-maker who has a botanical curiosity, than for the abstract garden-lover, or lover of flowers independent of their life-histories. There are no practical cultural matters included.

Who's Who Among the Ferns. By W. I. Beecroft. Illustrated. Cloth, 16mo, 208 pp. New York: Moffat, Yard and Company. $1 net.

As its companion volume did with the wild flowers, this book will enable anyone to determine the identity of Ferns without trouble, and with a few minutes' work, to find, simply set forth, the essential facts about. Like "Who's Who Among the Wild Flowers," this handy volume may be carried in the pocket for reference on a woodland tramp.

Vegetable Gardening. By Samuel B. Green. Illustrated. Cloth, 12mo, 232 pp. St. Paul: Webb Publishing Company. $1.

This is a profusely illustrated handy manual on the growing of vegetables for home use and gardening. As the author is the Professor of Horticulture in the University of Minnesota, the practical information set forth will be of especial value to garden makers in the Middle West.

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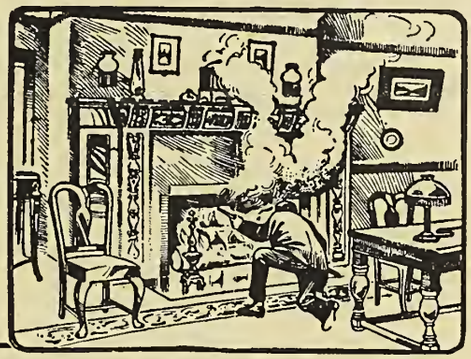


Rookwood Architectural Faience

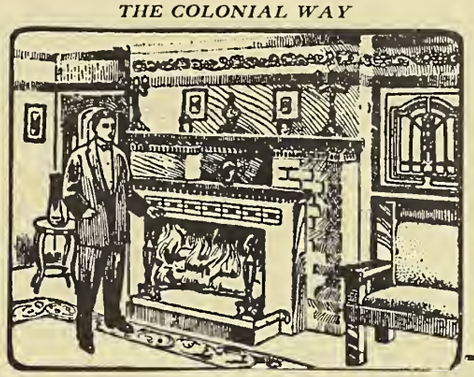
This illustration shows the seal of Miami University carried out in Rookwood Faience in true heraldic colors, and is an example of what can be done for the color enrichment of buildings.

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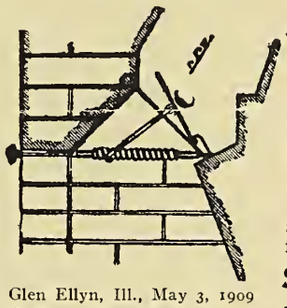


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The Carnation Year Book for 1910. Edited by J. S. Bruton. Cloth, thin 16mo, 53 pp. London: The Perpetual Flowering Carnation Society. 1s. net.

This little book is the year book of the British Perpetual Flowering Carnation Society, and contains several short illustrated articles on carnations and carnation growing.

Some Hardy Flowers for Southwestern Gardens

IT is the common lot of home-builders in new countries to meet with failure in their earlier attempts to grow the less hardy and less enduring plants, including flowers and similar ornamentals. This has been particularly true in the Southwest where climatic factors are a severe test for any but native species or hardy introduced ones. After no little experience and observation in the growing of such plants, the writer has prepared this article in the hope that it may be of some help to those desiring to beautify their surroundings.

The plants suggested are hardy, and ordinarily can be depended upon, except in instances noted, to grow, with moderate care. Many of them are flowers that grew in the gardens of our forefathers and hence are hardy throughout the country, being as valuable for the East and North as for the Southwest.

A lack of appreciation of the differences between our winter and spring, and our summer growing seasons is responsible for the failure of many plants, particularly flowers, to make any growth whatever when planted. Too often we are sowing sweet peas and poppy seeds when we should be planting petunias and zinnias. Some of us endeavor to grow the same varieties of flowers here in the summer season that we did in the States farther north and east, and in this we almost invariably fail.

Species growing remarkably well during our winter and spring months are seldom able to make any headway in the summer season. In fact, such plants usually die at the beginning of the hot, dry foresummer, or at least cease growth and production of flowers and seeds, even with moderate irrigation. Witness, for example, the fruitless attempts at our lower altitudes to grow sweet peas, ten-weeks stock, candytuft, crimson flax, or even California poppies in the summer. And the reverse is likewise true for such varieties as flourish during the hot weather. Seldom do they make any growth worthy of note in the winter season, and usually they are not at all in evidence, having been cut down by the frosts of late fall.

As concerns annual flowers for late winter and spring blossoming, it is true in general that varieties listed in seed catalogues as "hardy annuals" are the ones most certain to thrive during our cooler temperatures. This group is made up

(*Continued on page* 316)

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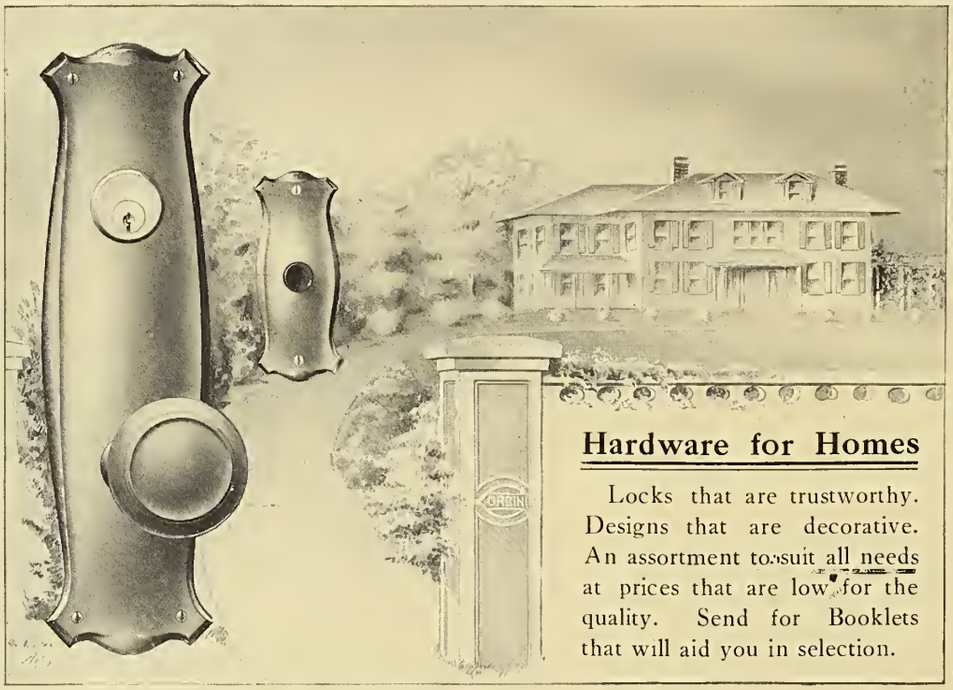
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(*Continued from page* 314)

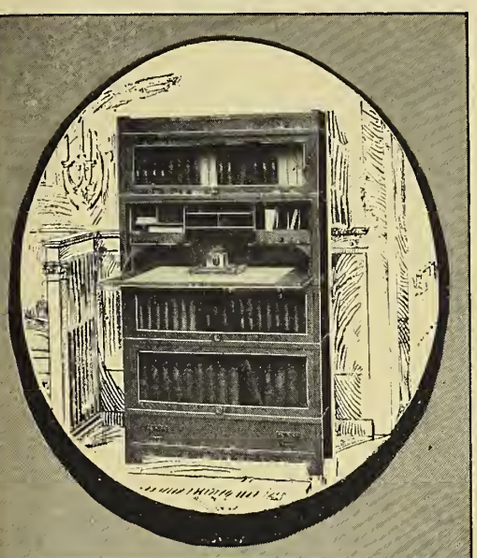
largely of such well-known plants as mignonette, candytuft, sweet alyssum, sweet peas, sweet sultan, ten-weeks stock, snapdragon, pot marigold, common parsley, annual or rocket larkspur, and corn and opium poppies. To these may be added also the equally hardy *Arctotis grandis,* crimson flax, perennial flax, blue lupine, annual phlox, Mexican evening primrose, California poppy, and the gaillardias, the last six of which are indigenous to the Southwest. Along with these should be planted for spring and early summer flowering the biennial foxglove, Canterbury bells, and the ever-present and hardy hollyhock.

Seeds of the above plants may be sown any time in September or early October in ordinary, well-prepared garden soil. When sown in September the young plants grow to some size by late fall, and are less subject to injury from birds and grasshoppers. The plants require only moderate irrigation during much of their growing season by virtue of moderate temperatures, and of the winter rainfall which at times is sufficient to supplement a considerable part of the watering. With a few exceptions including the biennial species, the growth of these varieties is at an end by the middle of May when the hot weather sets in, after which most of us have little inclination to look after beds of flowers, while still others seek cooler climates. These winter and spring growing plants are accordingly well suited to our country and with the perennial species to be noted next should come to be widely grown. It is to them that we must look for cut flowers and diversity of color during our festive winter seasons when the landscapes in other countries are bleak and sere.

In addition to Canterbury bells, foxgloves, hollyhocks, and gaillardias, certain of the annuals, as phlox and larkspur, will continue, with cultivation and frequent watering, to blossom well into the summer season. No other of our winter growing plants supply so many flowers for cutting, nor so wide a range of color as the sweet pea. They should be given deep, rich soil and moderate irrigation, the latter in particular, after the first flower buds appear. Excellent results follow planting them in trenches a few inches below the level of the ground, and gradually filling these in with soil and rotted material as the plants attain some size. This insures deep rooting during the dry spring, with the result that the flowers continue of good quality for a much longer time.

There are a few perennial species blossoming in winter and early spring that should be planted at the same time as the annual flowers just noted. Of these the well known sweet or English violet is one of the most satisfactory. Besides blossoming freely during the winter, with moderate watering it remains green throughout the year, and even if allowed to go unirrigated two or three months in the sum-

(*Continued on page* 318)



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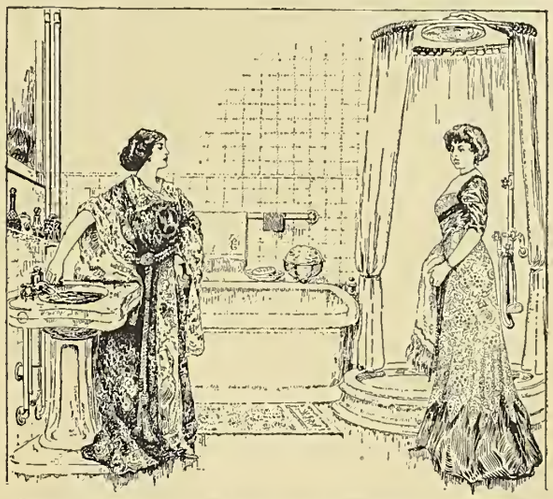
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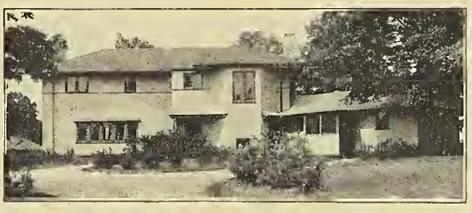


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(*Continued from page* 316)

mer a fresh growth starts up in the early fall, from the underground stems. Violets should be re-set about every second year to keep the roots from becoming too matted, and also to renew the soil.

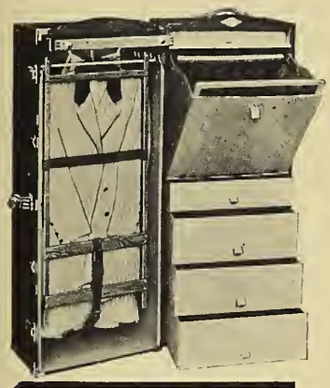
The various kinds of narcissus furnish excellent cut flowers for winter and early spring, though they are often shy bloomers. The more common of these are the Chinese sacred lily, poets' narcissus, trumpet narcissus, paper white narcissus, common daffodils, and jonquils, though several others of the group do equally well. September and October are also good months to set out such other bulbous plants as the star of Bethlehem, Roman hyacinths, the several varieties of oxalis, and the Asiatic ranunculus. The latter furnishes an abundance of bright-colored, daisy-like flowers in the spring, being considerably grown in the Salt River Valley. Irises represent another group of valuable spring bloomers. The German iris is planted more than any other, and always with good results. A clump of these plants is a feature in any spring landscape. Though remarkably tolerant to arid conditions the German iris does best in deep soil with an abundance of moisture. A somewhat similar though less showy plant, is the sweet flag iris (*Iris pseudacorus*), quite common about Phœnix. The little Spanish iris (*Iris xiphium*) also does well here. Bulbous species like the above, and perennials in general need little attention when once established, but continue flowering in season year after year.

Carnations, verbenas, and periwinkle or trailing myrtle, likewise are best planted in the early fall. Carnations in particular, should be given a moderately well enriched, sandy loam. These and verbenas are nearly continuous bloomers with us, while the varieties of periwinkle are evergreen trailers, with blue, bell-shaped flowers appearing in the spring. Periwinkle is a general purpose plant, growing almost wherever planted, and thriving in both poor and rich soil, and in shade and sunlight.

On account of heat and aridity, only the hardiest garden plants will grow through the summer season with any degree of success, and even these require frequent or moderate irrigation. Of the annuals the following have been found to be the most successful: zinnias, globe amaranth; prince's feather; cockscomb; hyacinth and scarlet runner beans; golden feather; summer chrysanthemums; cosmos: China asters; four-o'clock or marvel of Peru; castor beans; garden sunflower; balsam apple (*Momordica*); cypress vine; and the various morning glories, including scarlet, blue and purple flowered varieties, also Japanese morning glory and the moon flower. The seeds of the above should be sown by the middle of April, and preferably two weeks earlier, in order to give the young plants a good start before the beginning of the hot weather.

Of the above, China asters and cosmos

(*Continued on page* 320)



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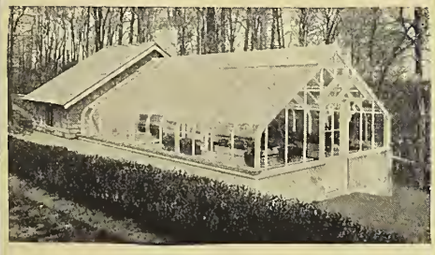
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(*Continued from page* 318)

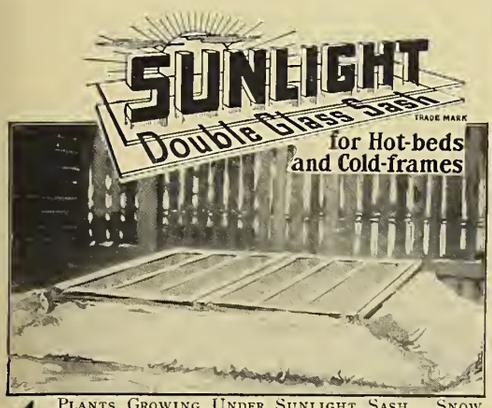
are the most desirable for cut flowers, while for color and display, zinnias, globe amaranths, and four-o-clocks rank among the first. China asters, summer chrysanthemums, golden feather, cosmos, castor beans, and the morning glories are least resistant to drought and should be watered twice a week during the drier parts of the summer; the others are robust, deep-rooting plants succeeding with ordinary care, *i. e.*, irrigation once a week or thereabouts. Morning glories are very much at home in this country and may be sown any time from April to August. As herbaceous climbers they have few equals. They range from low bloomers with scarlet or sky-blue flowers to the tall-climbing moonflower. There are at least six native morning glories in Arizona in addition to the introduced ones mentioned. Balsam apple is a rapid growing, neat vine of the gourd family, with delicate green leaves and orange fruits. The castor bean, like other rapacious growers and heavy feeders, requires deep, rich soil and frequent irrigation.

Among the hardier of the rather few perennial summer and fall bloomers that grow successfully at our lower altitudes, are cannas, chrysanthemums, yellow, white, orange and rose-colored lantanas, madeira vine, the native golden columbine, white and rose fairy lilies (*Zephyranthes*), and the so-called crown imperial (*Crinum amabile*), besides asparagus and lavender. Cannas are among the plants par excellence for display. Without fail, they should be re-set each year in early spring. Together with chrysanthemums and the crown imperial, cannas require good culture and frequent irrigation, otherwise it were best not to try to grow such plants. Columbines succeed only with partial shade and abundant moisture, while asparagus and lavender are among the hardiest of the list. When once established, fairy lilies need no further attention, and altogether are very satisfactory plants. Their lily-like flowers appear from June to October. Lantanas are unexcelled for southwestern planting, being continuous and profuse bloomers, though they should be cut back and given some protection during the winter season. The above perennials should be set out in the early spring—the earlier the better.

Between altitudes of 3,500 and 5,000 feet, or where the lower winter temperatures approach zero, the hardy annuals are sown to best advantage in early spring, *i. e.*, after severe freezing weather is over, while tenderer varieties should not be sown until danger from frost is past. Perennials of whatever class are set out just previous to the time that they ordinarily begin growth, be that fall or spring. With these slight differences in planting due to the cooler spring time all the varieties noted heretofore can be grown successfully at these altitudes.

At higher mountain elevations, as for example, Flagstaff, where there is but one

(*Continued on page* 322)



PLANTS GROWING UNDER SUNLIGHT SASH. SNOW ALL AROUND—GLASS NOT COVERED.

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The invention of Sunlight Double Glass Sash has done away with all the hard work of covering and uncovering hot-beds and coldframes—has made if possible for amateurs to get bigger, better vegetables and flowers than they can buy on the average market—and get them earlier.



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Sunlight sash have two layers of glass instead of one (see diagram). Between the two layers is a ⅝-inch blanket of dry, still air—a perfect non-conductor—keeping in the heat—keeping out the cold. We have instances where plants under Sunlight Double Glass Sash went through 15 degrees below zero uninjured, though the beds were not covered with mats or boards, or any other kind of covering.

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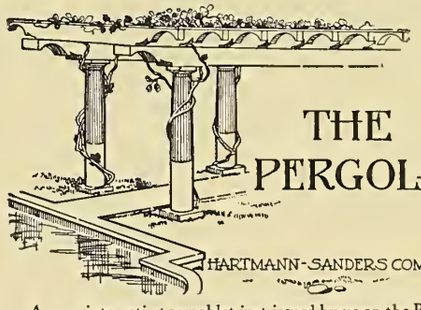
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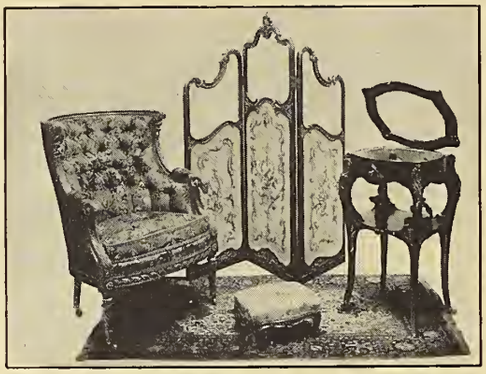
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(*Continued from page* 320)

well defined growing season, spring planting is the rule. The conditions of growth are simpler here than elsewhere, approximating in a measure those of the prairie States to the northeast. As would be expected hardy annuals succeed best at these altitudes, since the growing seasons are invariably cool, though robust summer growers like zinnias do well. On the other hand, such varieties as cosmos, chrysanthemums, cannas, and castor beans are often frozen back in early September a short time after beginning to flower. In a variety flower garden in Flagstaff, the writer noted growing very luxuriantly the following plants: hollyhocks; sweet peas; sweet alyssum; candytuft; mignonette; snapdragon; foxglove; pot marigold; French marigold; China asters; Canterbury bells; sweet sultan; bachelor's buttons; coreopsis; gaillardias; corn, opium and California poppies; petunias, annual phlox; nasturtiums and morning glories, besides a goodly number of perennials. It is interesting to note that such perennial flowers as bouncing Bet, sweet-william, grass and bunch pinks, Shasta daisies, phlox, larkspur, golden glow, dahlias, costmary or rosemary, tansy, gladiolus, and day lilies, blue grass and white clover appear entirely at home with the cool, moist growing season of the higher elevations, while at the lower altitudes the growth of these is practically impossible without protection.

J. J. THORNBER

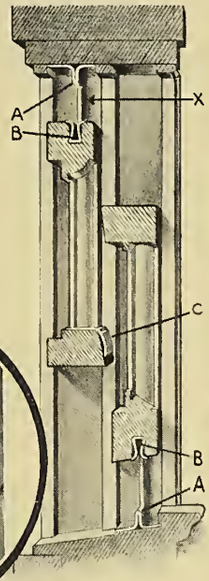
What the Period Styles Really Are

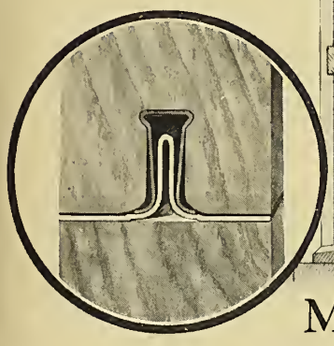
(*Continued from page* 280)

it became the fashion to place the bed sideways, *"vu de face."* There was a great deal of beautiful ornament in gilded bronze and ormolu on the furniture, and many colored woods were used in marquetrie. The fashion of using Sèvres plaques in inlay was continued. There was a great deal of white and colored marble used and very beautiful ironwork was made. Riesener, Roentgen, Gouthiére, Fragonard and Boucher are some of the names that stand out most distinctly as authors of the beautiful decorations of the time. Marie Antoinette's boudoir at Fontainebleau is a perfect example of the style and many of the other rooms both there and at the Petit Trianon show its great beauty, gaiety and dignity combined with its richness and magnificence. If one studies the examples of the styles of Louis XIV, Louis XV and Louis XVI that one finds in the great palaces, collections, museums and books of prints and photographs, one will see that the wonderful foundation laid by Louis XIV was still there in the other two reigns, but that there was more of its true spirit during the time of Louis XVI. The pose of rustic simplicity was a very sophisticated pose indeed, but the reaction from the rocaille style of Louis XV led to one of the most beautiful styles of decoration that the world has seen. It

(*Continued on page* 324)

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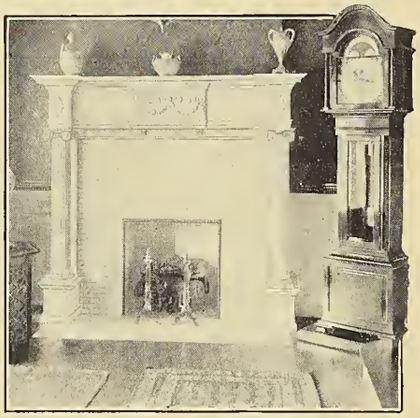
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(*Continued from page 322*)

had dignity, true beauty and the joy of life expressed in it.

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A cupboard by Charles Cressant, who was perhaps the best decorative artist of the century and one who was mainly responsible for the exquisite figures in bronze of women so frequently placed at the corners of tables made during the period of the Regency

of metal ornament upon it. Winged figures, military trophies, allegorical figures, the Thyrfus, panther's head and claws, the sphinx, the bee, wreaths of laurel and swans all appear in the decorations. Swans were used on the arms of chairs and sofas and the sides of beds. Tables were often round, with tripod legs; in fact, the tripod was a great favorite. There was a great deal of inlay of the favorite emblems but little carving. Plain columns with Doric caps and often metal ornaments were used. The general characteristic was massiveness. The change in the use of color was very marked, for deep brown, blue and other dark colors were used instead of the light and gay ones of the previous period. The materials used were usually of solid colors with a design in golden yellow. Some of the color combinations in the rooms we read of, sound quite alarming.

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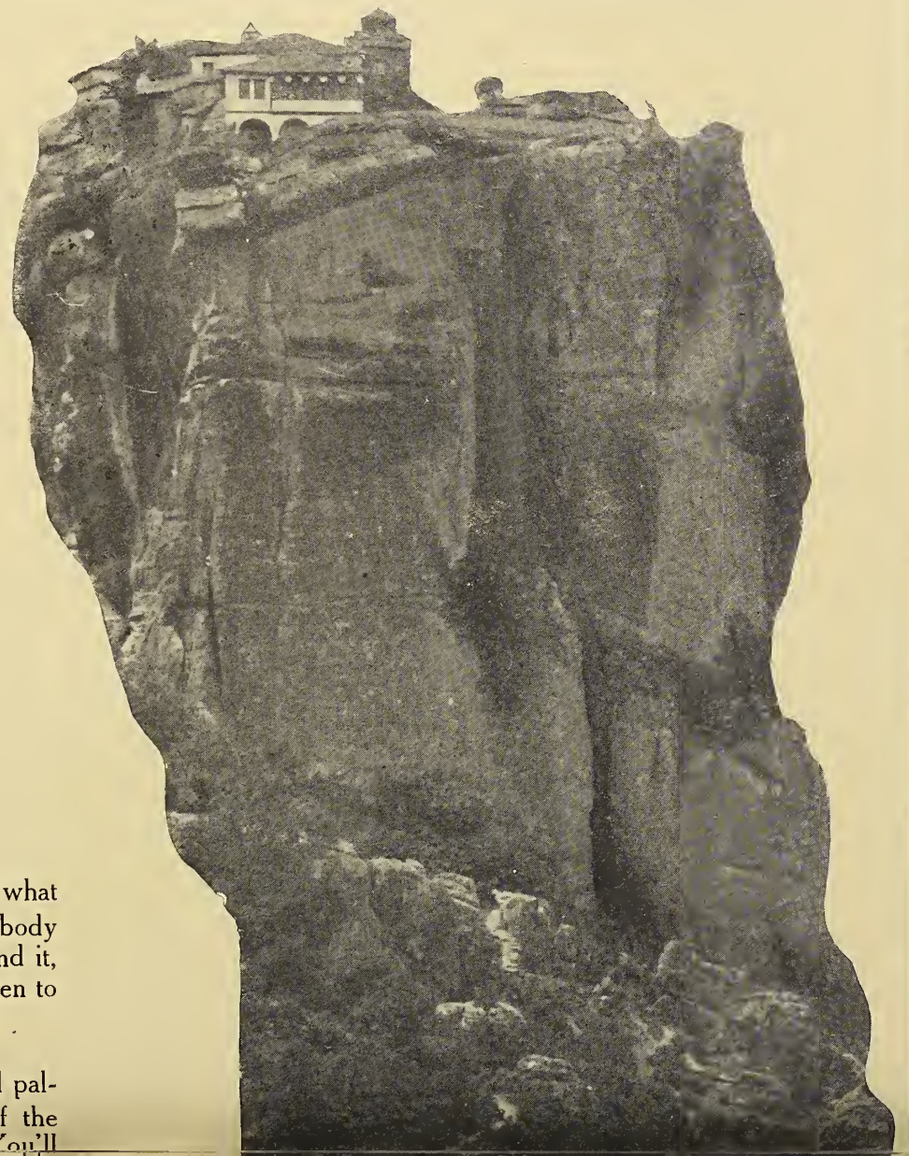
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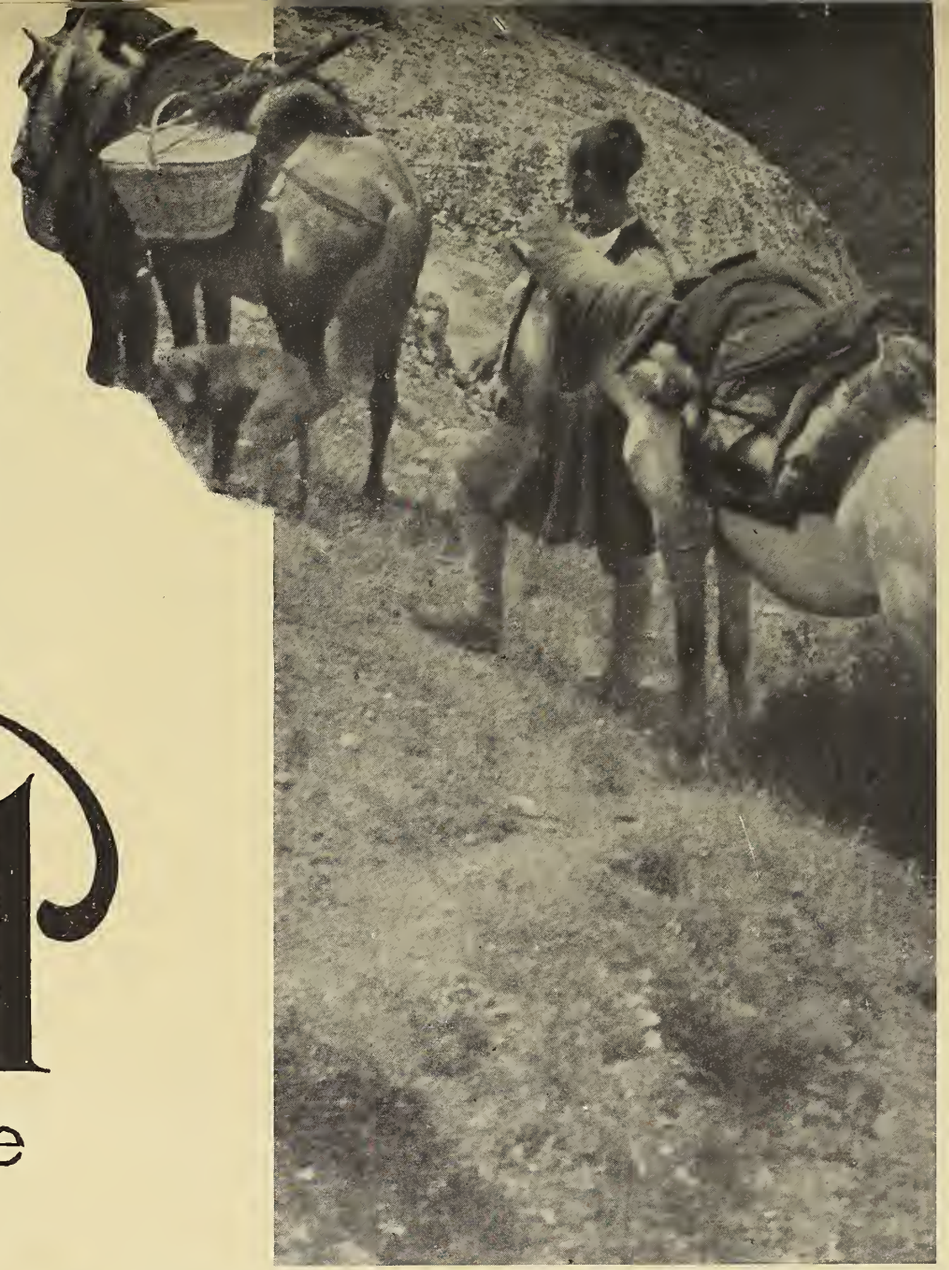
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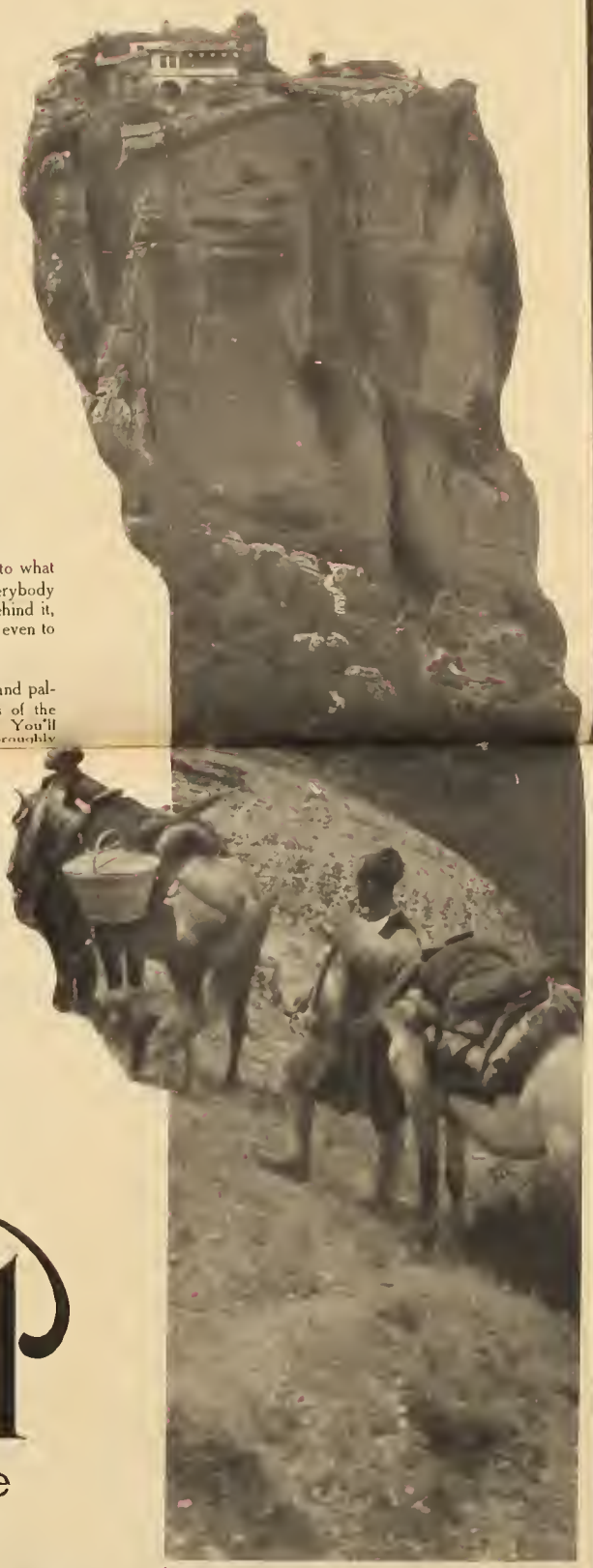
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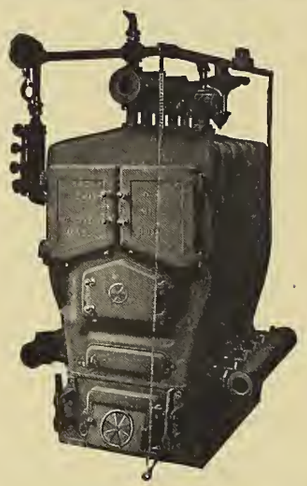
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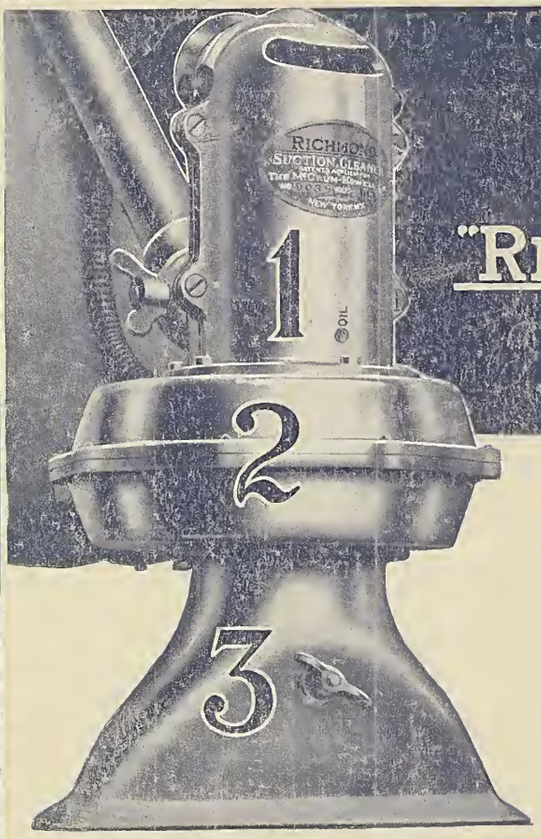
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If convenience and perfect cleanliness were worth *nothing;* if it were worth nothing to put an end to the backaches of sweeping; to the drudgery of dusting; to the bugbear of annual house-cleaning—if all these were worth *nothing,* remember this: The "RICHMOND" Suction Cleaner will pay its own cost and *Earn you a Profit* besides from the actual month-to-month money it saves.

Guaranteed One Year

Surely you must see that the "RICHMOND" Suction Cleaner *must* give perfect service, perfect satisfaction, day after day, month after month, else we could not afford this offer. Snip out the dollar coupon and send today to

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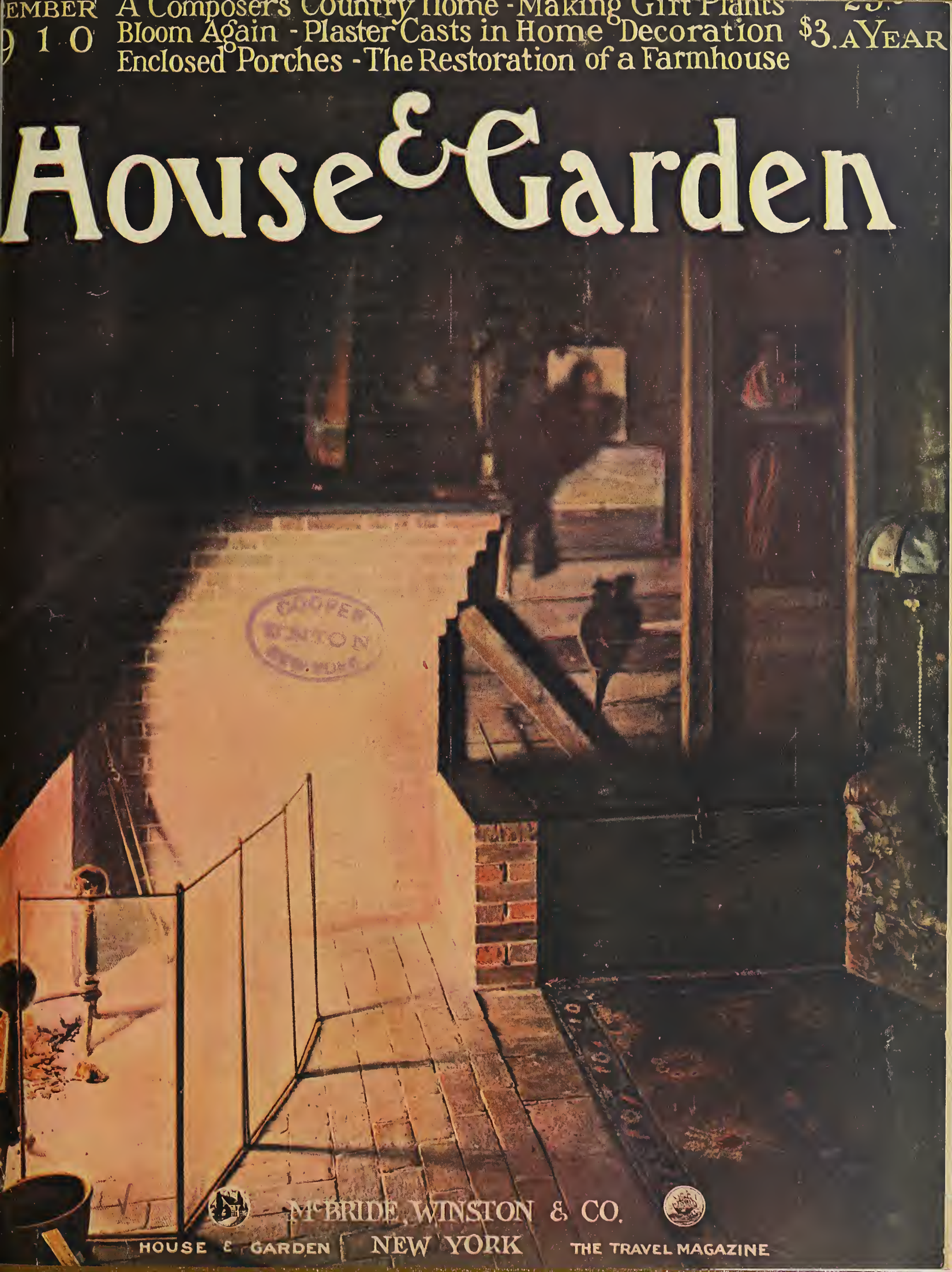
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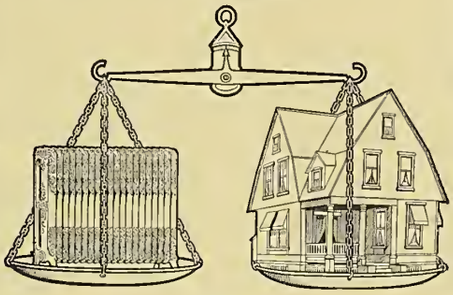
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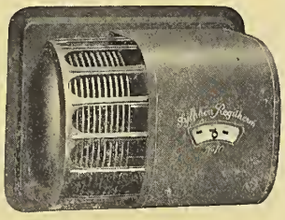


Unless you continually watch the drafts and dampers of your heater, the building is liable to be overheated in mild weather or underheated on zero days. This means the patience-trying labor of running up and down stairs, to regulate the fire to suit weather changes. The

IDEAL SYLPHON **Regitherm**

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Write Dept. H CHICAGO.
Makers of IDEAL Boilers and AMERICAN Radiators

New aids to ideal heating



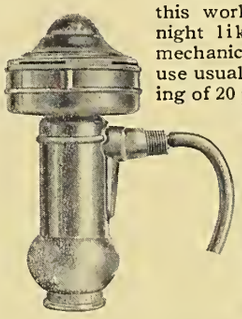
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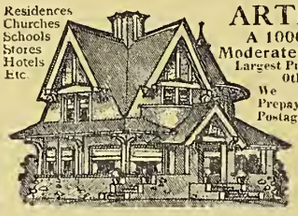
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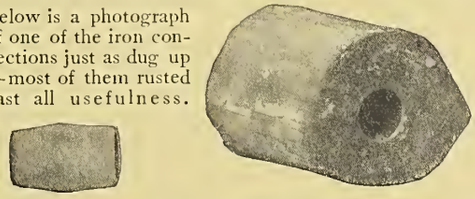
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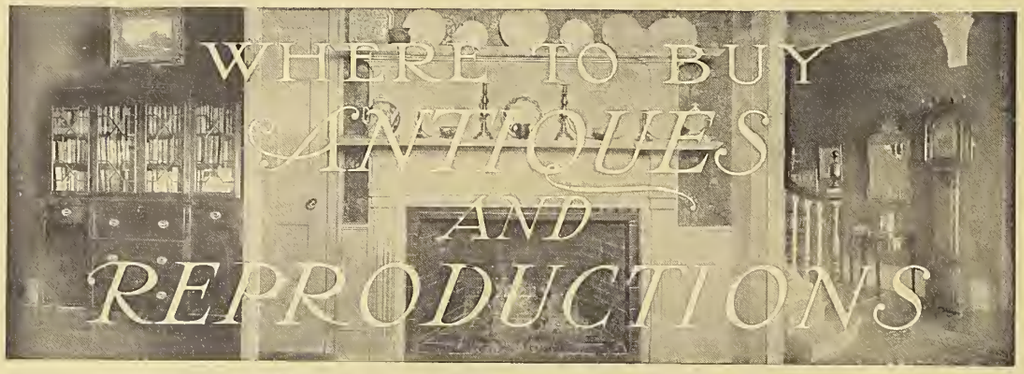
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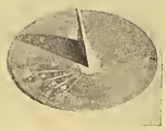
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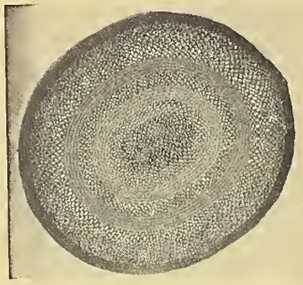
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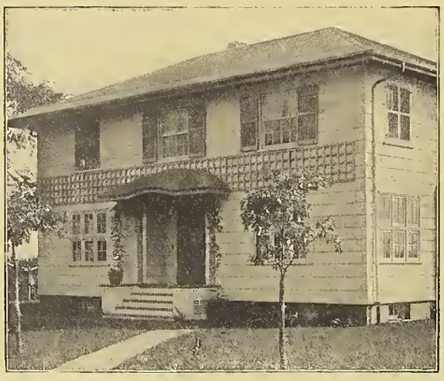
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Underneath the roosts I made a pen by nailing boards eight inches in width around the framework that supported the perches. This kept the manure from being scratched into the litter. From time to time I added a layer of earth. The latter part of the winter a good deal of this compost was removed and placed in a heap outside the building. The boards were removed around the framework of the perches and the hens allowed to mix litter, dirt and manure together. Several tons of cheap run hay had been reduced to a powder during the winter, and this general mixture was spread broadcast over pasture land somewhat run out, and plowed under to the depth of seven or eight inches. The land was harrowed and deep furrows made three and a half feet apart. The compost that had been piled up out doors was used in the hills placed twenty inches apart. A shovelful of this compost sufficed for a dozen hills. The potatoes were dropped a little to one side of the manure. The potato vines were the most luxuriant I have ever seen, and farmers passing by often asked what I used in the hill to make the vines grow so large. They turned out at the rate of 400 bushels to the acre and the percentage of unsalable ones was very small. There was scarcely a scabby potato in the lot.

Since that time I have discarded fertilizers entirely and use hen manure in its stead for all crops. The mistake most people make is in undervaluing the strength of hen manure and putting too much in the hill. A large tablespoonful to a hill is sufficient for corn or potatoes.

Hen manure used around fruit trees causes a rapid growth and great productiveness. There is a farm in the southern part of this state where 8,000 to 10,000 hens are kept, and their manure is spread around apple trees that have been set out and others that have been grafted. This has been going on for a number of years until to-day the owner harvests 10,000 barrels of Baldwin apples in a season.

Distemper—Its Prevention and Cure.

THE average man, for obvious reasons, buys his dog when it is two or three months old, and as a consequence has to nurse it through all the ailments to which puppies, just as babies, fall heir to. With a little common sense and ordinary care most of these "children's diseases" can be easily met. There remains, however, one, which is the bugaboo of every dog owner:

distemper—and not without reason. The disease is a protracted one, lasting three weeks, often much longer, and leaving, frequently, after-effects for life. The mortality is very high, averaging fifty per cent. and reaching ninety per cent. with some breeds, such as Japanese spaniels. Some features of the disease make the care of the patient decidedly unpleasant. Like all children's diseases, distemper begins usually with a cold, diminished appetite, lassitude and fever. Discharges form on the eyes; the dog begins to cough in a peculiar manner as if it had something in its throat; a rash makes its appearance on the stomach, diarrhoea sets in; and if the disease is not checked, pneumonia develops, especially with short-nosed dogs; and, worst of all, the nervous system becomes deranged, giving rise to paralysis, chorea, etc.

It is natural that, since the first appearance of distemper (the disease was carried from America to Europe by the Spaniards in 1730), endless efforts have been made to find a cure. The so-called remedies are legion, ranging from the ground-glass, rusty nail and gunpowder of the stable boy, to the fancy patent medicine sold by the supply store, but none of them has any real merit. The only thing that could be done, until recently, was to keep up the strength of the patient and let nature do the rest, assisting her somewhat by treating the symptoms as they arose. Finally, however, the recent advance of medical science and bacteriology, which naturally made its impression on veterinary science too, brought us the solution of the problem.

It had been noted long ago that a dog, once over the disease, very seldom was a subject of a second attack. The idea was natural to try by some kind of vaccination to create immunity against the disease. Early attempts in this direction were very crude: ordinary smallpox vaccine was used, in the belief that distemper was the canine form of smallpox. Others tried, for similar reasons, diphtheria antitoxin, but of course without result. A similar fate befell the efforts of French and American investigators to isolate a specific distemper germ and to obtain with its help a serum or toxin to combat the disease. It remained for a German scientist, Dr. Piorkowski, to take the final step. Observant breeders and veterinarians had noted long ago that distemper was rather a complication of diseases than a disease. With this fact in view Dr. Piorkowski succeeded in isolating two different germs, a mixture of which, when inocculated in dogs, produced all the different types of distemper known. After years of study a serum was produced from these germs which had marvelous curative and immunizing power. After a four years' trial abroad this German distemper serum was introduced in this country, and the writer had occasion to see its effect in numerous cases as well as to use it on his own dogs. When used three or four days after the first appearance of the symptoms, a cure





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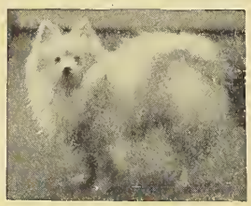
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is almost always promptly effected. If the disease is far advanced, all depends on whether the dog has still enough stamina to give the serum a chance to destroy the germs. On an average one can say that a cure is effected in ninety per cent. of the cases. Improvement shows usually within twenty-four to seventy-two hours, and the change in the appearance of the dog seems in most cases truly miraculous. Great care, however, is necessary to prevent relapses. The dog must be kept in an airy place, but free from drafts; the diet must be easily digestible, mostly liquid. Peptonized milk, good broth, raw eggs, meat juice (not meat extract, which is useless), raw meat, etc., should be given, and only in small quantities at a time. Where there is no appetite at all, we have frequently found that a mixture of raw egg and beer is taken with avidity. The return to the usual diet must be very gradual, even if the dog seems perfectly well. With these precautions a prompt recovery is effected even in bad cases of spaniels and other extremely sensitive dogs.

Far more important, however, than the curative action of the serum seems to me its immunizing power. I have seen puppies inoculated with it kept for months in the distemper ward of the Philadelphia Veterinary Hospital with the very worst cases, without catching the disease. Well known breeders like Mrs. Conklin, of the Carteret Kennels; Mrs. Howard Sellers, of Millbourne, and many others, have not had a case of distemper since using it. The inoculation is easy and painless; there is no fever or after-effects and the expense is slight. I trust that the day is not far off when the unvaccinated puppy will be just as rare as an unvaccinated child.

In conclusion, my advice to every breeder or dog owner is: inoculate your pups when they are eight weeks old and thus avoid all trouble and danger from this insidious disease. If you prefer to take chances, inoculate them at the slightest sign of a cold with a full dose of the serum and your distemper troubles will be a thing of the past.

W. M. ZINTL

The Practical Nest

THE laying flock must be provided with good nests, or else ranging fowls will hide their eggs. The requisites for such a nest are: easy access, cleanliness, ample space, seclusion and dryness. Soft non-absorbent stuff, such as dry leaves, hay or straw should be used as nest material.

When space is at a premium, the nests should stand beneath the roosts, protected by a wooden drop board—smooth to be vermin proof and removable to be sanitary. A hinged board serves to darken the nest and at the same time can be held up by a hook when so desired. For cleanliness the nest should be made of wood and treated with some vermin preventive which should be washed well into all crev-

ices. If the nest is raised four or five inches from the floor and built with a porous bottom it is more easily kept dry. The compartments should be separated to prevent interference between layers. Each of these should be at least 16 x 12 x 14 inches. In order to be lifted for cleaning some light material must be used. A convenient arrangement is a long, narrow box, fitting the available space, divided by partitions into individual nests. Wire netting makes a very good bottom for this type of nest.

The bird's instinct to hide its nest is strong in the hen, and by affording opportunity for secretiveness, hens are stimulated to lay. For this reason the nest should be closed on all but the entrance side, and this turned toward the wall.



Even with the small flock the trap nest should be used—there is no use feeding non-producers.

The trap nest is as useful to the small poultryman as to the man who runs a large poultry plant. It is so arranged that each laying hen and her product may be identified. A trap nest may be improvised from a box of suitable size. Cut out entrance and exit in opposite sides, and in each suspend a door so that it will swing at a pressure of the fowl's head. The entrance door swings inward only—the exit door swings outward. After the egg is laid, the hen passes through the exit into a small enclosure from which she is liberated after her achievement has been recorded.

Where rational methods are used in nest construction, it is hardly necessary to use nest-eggs to secure the fowl's patronage of the nests. Where they are used, however, those of dull finish are preferable to the smooth glass ones.

Frequently inspect the nests and remove any filth therefrom. See that no broken eggs are left in the nest, or the fowls will develop the habit of egg-eating. A hinged lid to the nests will greatly facilitate this cleaning of the nests and aid in the gathering of eggs. To prevent vermin, sprigs of cedar, tobacco stems or sulphur may be intermixed with the nesting material. When this becomes packed or trodden, replace with fresh and let the fowls arrange it to suit themselves, as the nest should be attractive from the hen's standpoint.

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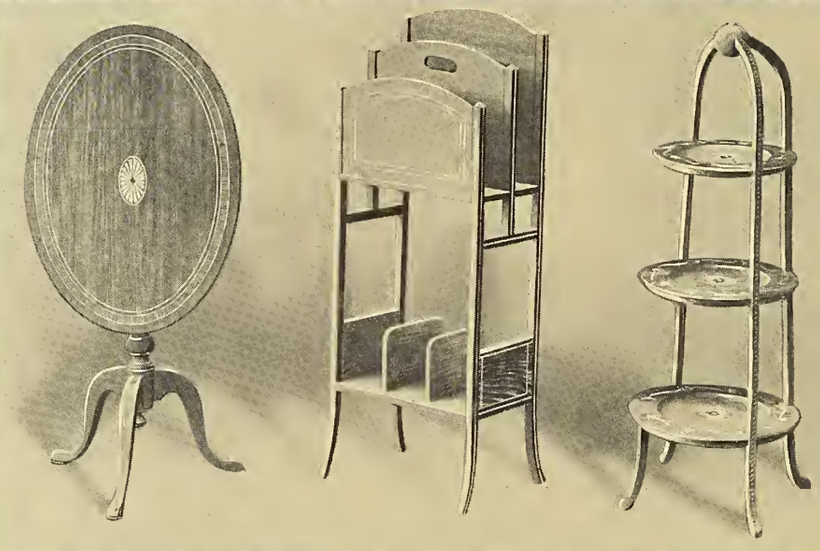
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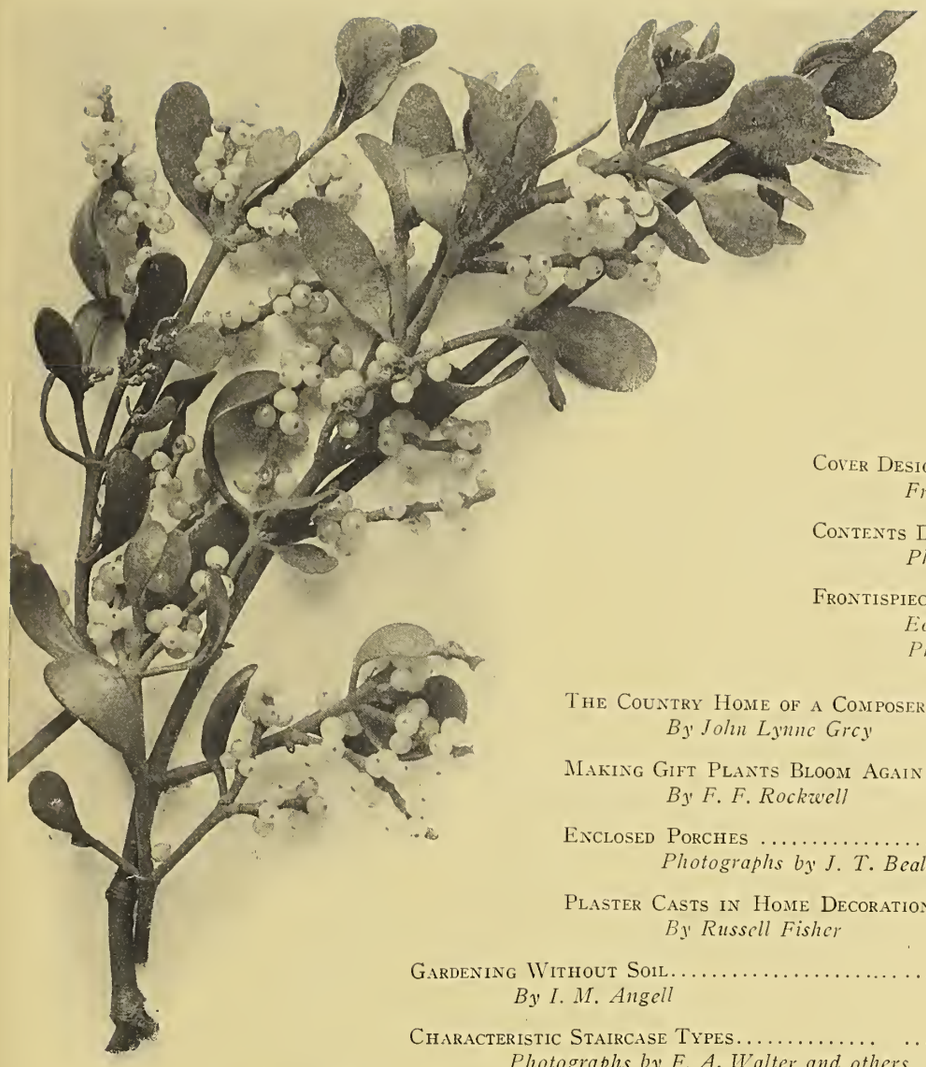
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HENRY H. SAYLOR, Editor

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THE COUNTRY HOME OF DR. W. W. GILCHRIST, ST. MARTIN'S, PA. EDMUND B. GILCHRIST, ARCHITECT

(*See article on next page and plan on page* 340)

House & Garden

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The exterior walls are of a warm ivory plaster, rough in texture, with ivory-white trellises and sash, green shutters and weathered brown shingles and porch structure

The Country Home of a Composer

DR. W. W. GILCHRIST'S HOME AT ST. MARTIN'S, PA., WHERE THE DIFFICULTIES OF A PLATEAU SITE ON A HILLSIDE HAVE BEEN SUCCESSFULLY OVERCOME—EDMUND B. GILCHRIST, ARCHITECT

BY JOHN LYNNE GREY

Photographs by Phillip B. Wallace

THE time is by no means remote when the American suburban home had its exposures governed solely by its relation to the highway. It was then a foregone conclusion that the "parlor" should overlook the thoroughfare—an arrangement often resulting in that room never being brightened by the sun's rays, while the kitchen would, in all probability, have a delightful southern exposure. Now, however, the beneficial effects of intelligent foreign travel are becoming apparent in the increased attention American architects are devoting to the orientation of our houses, which not infrequently necessitates a reversal of the conventional order by throwing the kitchen toward the street and permitting the family living rooms to enjoy an outlook over the greater privacy of the garden. In England, when advantageous exposures demanded it, such a reversal has been of general occurrence, and has been responsible for the designing of houses each side of which is attractive. As we have absorbed these rational ideas of house-planning, our homes have gained in sincerity, or one might almost say, they have become more adapted to our republican life, for how insincere and entirely contrary to our ethics of a republic is that home which, its rear unsightly and uninteresting, presents to the street a pretentious and pleasing elevation! Is it not preferable—even at the sacrifice of pretentiousness—to have a house, each side of which vies with the others in attractiveness?

Such a house, embodying livableness, a dignified architectural treatment and a perfect sincerity of design, in that each side possesses attractiveness, has recently been erected at St. Martin's—one of Philadelphia's most interesting suburbs. At a glance one realizes that it is distinctly something more than a mere house—



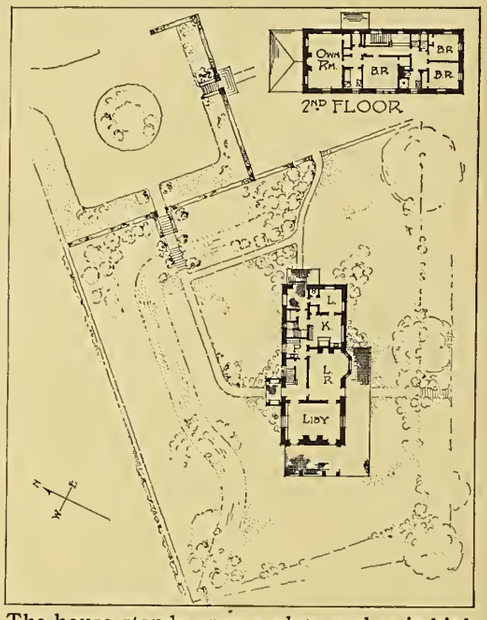
In the library the fireplace treatment is particularly effective in its simple grey moldings, the carved wood cartouche in the centre and the ivory plastered wall

that it is a home in the truest and best sense of the term. Withal, it is a very simple house, quite devoid of the suggestion of those useless trappings, which at one stage of American domestic architecture were unduly obtrusive, its lines are strong and direct, its details singularly pure, the composition of the whole thoroughly satisfying to the eye—and what more should be demanded of any home?

Its existence covering little more than a year, there is nothing about the house to betray its newness; rather, it possesses an air of having grown naturally from the site, just as did the great trees which surround it. This is, of course, one factor in the success of the building—its harmonious relationship to the requirements of the natural plateau upon which it is situated—a site which presented to the architect a somewhat difficult problem to solve. It might almost be claimed that the plot comprising the home grounds was devoid of a street frontage—certainly it had none according to the ordinary conception. To the south of the property, many feet below the plateau, winds one of the beautiful drives of the Fairmount Park System through the Cresheim Valley, but it was impracticable to utilize this drive as a means of general access, owing to the steepness of the ascent to the plateau, hence it was necessary to approach the house from the north—a driveway, used also by the owners of the adjacent property on Mermaid Lane, leading from that street to the fore-court, on the higher land above, as shown on the plan.

Confining the fore-court is a great stone wall with brick coping, a wall having a glowing mass of color introduced into its ledges by cunningly planted flowers and vines and continuing around to the northerly side of the plateau, crowned by a low hedge, denoting the boundary line of the property, while below the wall the ground is terraced to the grade of the house. In the steps necessary for the descent from the fore-court, there is a distinctly Italian feeling—a feeling materially heightened by the somewhat formal character of the many evergreens employed in the planting and which will be more marked as time adds its mellowing influence.

Such, then, was the environment, created by nature and, under an artistic hand, developed into an ideal resting-place for the house—a house whose contours conform perfectly to the landscape and around which the ancient trees are as a frame to a picture.



The house stands upon a plateau that is high above the Park Drive yet lower than the approach through a community lane at the north, which is used also by neighboring property owners

The approach to the house being from the east, it was necessary in effecting a perfect orientation of plan, to place the kitchen entrance in such a position that one passes it before reaching the main entrance. It is rather doubtful whether or not many householders would care to have the visitor form a first impression of their houses by the kitchen entrances, yet that first impression would assuredly be favorable here, for the entrance to the kitchen is marked by none of the unsightly proverbial accompaniments; on the contrary, it competes with the main entrance in attraction, so entirely is it an integral part of the design.



From the library French casements open out upon the brick-paved porch, which by its advantageous western exposure catches every summer breeze

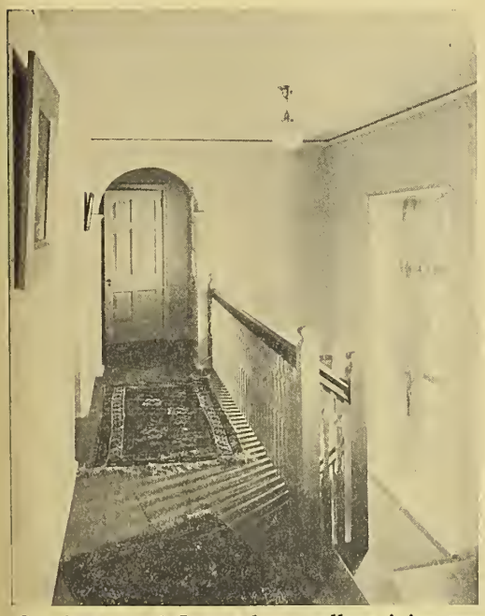
For a position lying high above the road and with low hills behind, one appreciates the wisdom of that choice which dictated for the roof of the house the low, sweeping lines found in Italian

villas—a roof relieved from undue severity by the dormers—and they so unobtrusive that the composition is not marred, as dormers have an unhappy faculty of doing unless very carefully handled. In its entire architectural treatment there is in the house that blending of various types which precludes it being classed as belonging distinctively to any one—and yet is this not a purely natural outcome of American life of to-day? Our customs are decidedly our own, the requirements of our mode of life differ from those of all other lands, varying climatic conditions exist, and all these combine to make necessary, or at least desirable, a type of domestic architecture, which, while it may recall more or less vividly those of other lands, shall be indigenous to America. Thus, while Georgian and Italian motifs are discernible in Dr. Gilchrist's house, by virtue of originality in handling and perfect adaptability to existing conditions in this country it may be classed as an interesting example of "American Domestic" architecture.



In the dining-room the wall covering is a robin's-egg blue in color, contrasting pleasantly with ivory-white woodwork and the furniture of dull mahogany

Of great importance are the rôles played by material and color in domestic design, a point apparently not always appreciated. The color scheme of the St. Martin's house is particularly agreeable and restful in its effect, the exterior walls being finished in plaster, warm ivory in tone and so rough of texture that a splendid play of light and shade is attained thereby. Against this background, on the south or garden elevation of the house, are ivory white trellises—a desirable feature, permitting as they do the softening effect of vines, yet protecting the wall surface. Ivory white appears again in the window and door frames, the doors and the window sash, while the copper rain-conductors, the shingles, stained a weathered brown and utilized for both the main and minor roofs, the dark green painted shutters and blinds, all add pleasantly contrasting notes of color. For the constructive woodwork of the entrance and living porches, a weathered brown stain was again employed, thus allowing the full beauty of the wood's natural grain to appear.



On the second floor a long gallery joins two distinct suites of rooms, each consisting of two bedrooms and a tile-floored bath. Here all the woodwork excepting the mahogany stair-rail is ivory-white

The main entrance, marked by a glass-enclosed porch, is on the north side of the house, to that exposure being relegated all the halls, the stairways and the pantry, while the library, the dining-room and the chief bedrooms have the benefit of either southern or western outlooks, the bay-window in the dining-room bringing into that apartment the morning sunshine as well. From the dining-room French casements lead to a brick-paved terrace, which, lying to the south of the house, connects with the large living-porch—the porch, by its advantageous western exposure, being assured of any wandering breeze.

From the living-porch, entrance to the chief room of the first floor—the library—is effected by French casements, which, in the interior, are centered by a broad chimney-breast. Chaste simplicity predominates throughout the entire interior, the library fireplace, strikingly symbolical of that quality, being faced with ivory plaster, unadorned save for the gray moldings which outline it, the cartouche of carved wood emphasizing the center and a shallow shelf above. Ecru Japanese grass-cloth covers the walls, giving a pleasing background for the furniture and the

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A stone wall coped with brick bounds the northern and eastern edges of the property, inside of which the land is terraced down to the plateau

Making Gift Plants Bloom Again

THE SUITABILITY OF HOUSE PLANTS FOR HOLIDAY GIFTS AND HOW TO CARE FOR THEM AFTER BLOOMING TO KEEP THEM ALIVE FOR ANOTHER YEAR

BY F. F. ROCKWELL

Photographs by Nathan R. Graves and others

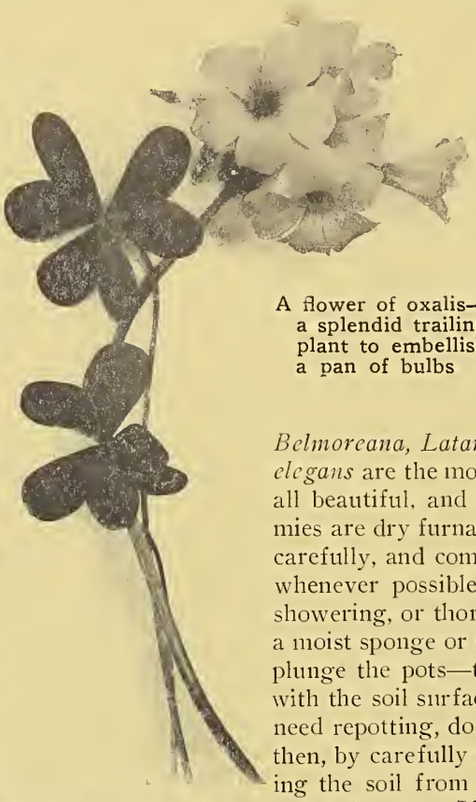
NO GIFT so well expresses the Christmas spirit as a living plant. While some of the most beautiful flowers are not adapted to this use, there are a number which respond readily to ordinary careful house culture. They are very well worth considering before you complete your list of Christmas gifts.

To the prospective giver there are a few words of timely advice: Use the same good judgment and taste in selecting a plant that you would in choosing any other present. That is, first consider the room in which it is likely to be kept, and get something suitable; and second, try to give it some touch of your own individuality. This offers a great chance for making your present distinctive—adding the personal note that always means, or should mean, more than the present itself. For instance, you can give a large bulb-pan (which is like a flower-pot, but shallower) filled with ferns and one or two trailing or hanging vines or flowers, such as tradiscantic or oxalis. Make to accompany it a suitable hanger of strong green twine; or from birch bark or bark cloth make a cover to go around the pot in which your gift will be presented.



If you receive as a Christmas gift a flowering azalea do not feel that it must be a thing of beauty for the holiday season only. Follow the directions in this article and you will have it bloom again next year

As to the plants which are best adapted to Christmas giving, the range is wide. For the sake of succinct presentation, it is desirable to consider them in groups. Perhaps first of all, in popularity and suitability, come the ferns. The fact that they are so popular takes away, of course, one thing we look for in a present—that it shall be unusual. But a beautiful fern is so beautiful that minor objections are outweighed. Of the sort commonly used for house culture there are three which have proved themselves popular—the Boston, Scottie, and Whitmani.



A flower of oxalis—a splendid trailing plant to embellish a pan of bulbs

Besides the ferns, two varieties of asparagus, *Sprengeri* and *plumosus nanus,* have become great favorites. The latter is sometimes called the "lace fern," and certainly no foliage plant is more delicate and graceful. The former has long, graceful shoots, thickly set with dark green brilliant foliage much resembling short pine needles. These plants are very satisfactory for house culture, standing a greater variety of treatment than the ferns.

If possible, in purchasing these plants go to the grower, and not to the retail florist. Your chance of selecting the finest specimens will, of course, be greater, and you will get the plants in a much healthier state—and the extra trouble will probably be repaid by a saving in price.

Ferns in the house should be kept out of the direct sunshine, and safe from draughts. Fresh air should be given whenever possible without lowering the temperature too much. The temperature may be as low as fifty degrees, but if it can be kept at five to ten degrees higher they will do better. While they require plenty of moisture, do not wet the leaves, and never let the earth get soggy or sour. An occasional syringing of the foliage on bright mornings will be beneficial. A sharp lookout must be kept for their insect enemies. The surest cure is to destroy these by hand, before they get any start. Tobacco preparations, applicable in liquid form, are also helpful. When the ferns must be repotted, use a soil loam, leaf-mould and sand, in about equal parts.

Among the palms, *Areca Sulescens, Cocos Weddeliana, Cycas revoluta, Kentia Belmoreana, Latanis Borbonica, Phœnix rupicola* and *Seaforthia elegans* are the most desirable for growing in the house. They are all beautiful, and easily cared for. The two most insidious enemies are dry furnace heat and gas. These must be guarded against carefully, and combated as much as possible by giving ventilation whenever possible, and occasionally either placing in a tub and showering, or thoroughly wiping off the leaves on both sides with a moist sponge or soft cloth. In spring, when the trees are in leaf, plunge the pots—that is, put them in the ground not quite flush with the soil surface—out-of-doors in a sheltered position. If any need repotting, do it at this time. Don't repot until necessary, and then, by carefully loosening up the roots and crumbling or washing the soil from them, they may frequently be repotted in the same size pots. If old pots are used, be sure to have them clean. With proper attention to watering, and watching for any insect pests, they will do nicely until brought into the house again in the

fall. As winter comes on, they will require very little water—a thorough soaking only when the pots threaten to become dried out.

Of late years the *Araucaria* has been a great favorite at Christmas time, and certainly its symmetrical and beautiful foliage and strong habit of growth make it very desirable. Nothing looks healthier or stronger than one of these fine evergreens, but I have seen many that had made the trip from abroad and had spent a year or more in the florist's care, only to turn brown and die after a few weeks' neglect, or, more frequently, over-care, in their final destination. The trouble is that they don't give us warning, by shedding their leaves, that they need a rest. In spite of its gay appearance, the *Araucaria* that comes in to us at Christmas Eve is in the middle of its resting period. It should be kept in a cool, almost cold, place, and watered only often enough to prevent its drying out. Too much heat and water will promptly kill it. In early spring plunge it outdoors in a large pot, where it will have shade part of the day and will not be so likely to dry out. Rich loam, two parts, with one each of leaf-mould and sand, with a little wood ashes, will make the right potting soil.



When your azalea reaches you it will probably be in full bloom and will require abundant water; this is best given by letting the whole pot stand for an hour in a bucket of water

The azalea is another Christmas plant that goes too frequently to an untimely and unnecessary grave or pyre. It also is often killed by care, as promptly as by neglect. When your plant comes, it will probably be in full bloom. At this time—in fact, during the whole growing season—it requires abundant water. As soon as the blooming season is over, you must do the work for next year's success with this beautiful shrub.

Either mix for yourself, or procure from the florist's, soil composted as follows: Three parts peat, one part each of sand, leaf-mould and loam. It is important that it be thoroughly mixed, not merely in layers. Use pots only one size larger than that in which the plant is growing. Loosen up the ball of roots with the fingers, shaking off all loose soil; wash it off, if necessary, but be careful not to injure the roots. See that the new pot is thoroughly drained, and with a little broken charcoal on top of the crocking. If the ball of roots is still compact and hard, loosen it still further by carefully working holes in it with a spike or sharp piece of wood. This is to insure penetration of air and water. Now comes the important part—ramming the soil about the old ball of roots in the new pot. With the trowel handle or a blunt stick of handy size, pack down each handful of dirt put in around the old root-ball. There is little danger of your getting it too hard. Where the roots leave the stem of the plant near the top of the soil, they should be left exposed, and the soil sloped up toward the edge of the pot to within half an inch of the rim. This leaves a saucer-shaped space for the water, deepest about the stem of the plant, which will insure some of its getting to the center of the ball of roots. Give the plant one thorough soaking, and no additional water for several days, or until new growth starts. Keep in a shady, sheltered place, to prevent too rapid drying out. Syringe the leaves daily for a week. If the plant is not shapely, trim it immediately after blooming, to the desired form. From now on keep in a cool place, with plenty of air and light and frequent syringing, until it can be plunged in a well-drained spot in the border. Here it will need little attention except watering, and can stay until there is danger of frost. When brought into the house again, keep as cold (without danger of freezing) as possible. The longer the plant is held back, the better the flowers will be. When the buds begin to swell, applications of mild liquid manure or top-dressing of prepared plant-food will give good results and will greatly assist in keeping the azalea in bloom all winter.

(*Continued on page* 386)



The begonia is a splendid all-year-round plant for the house. It likes plenty of liquid manure and water

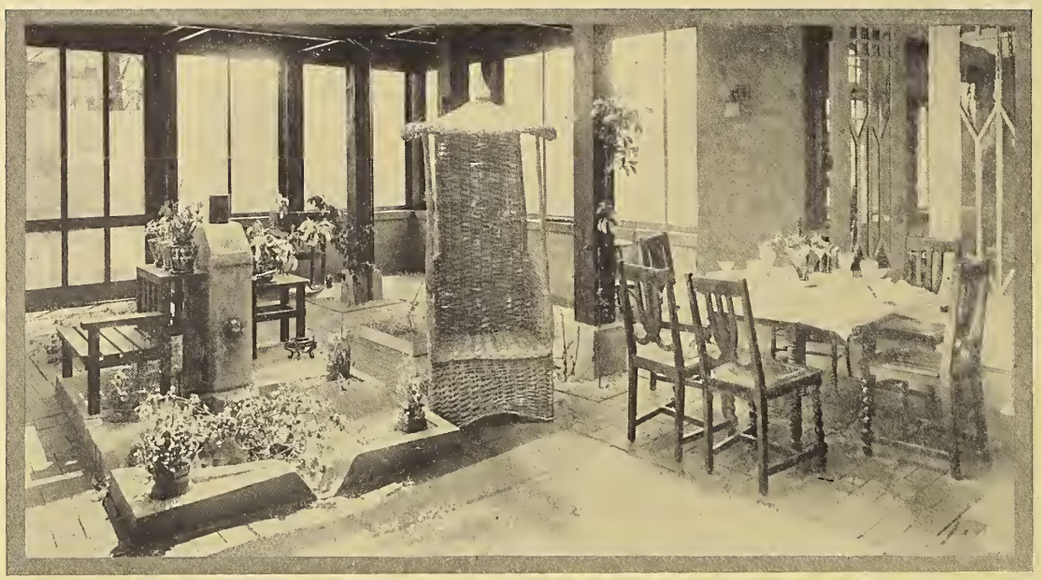


The Chinese primrose is another favorite Christmas plant. Keep it rather cool and avoid wetting the leaves



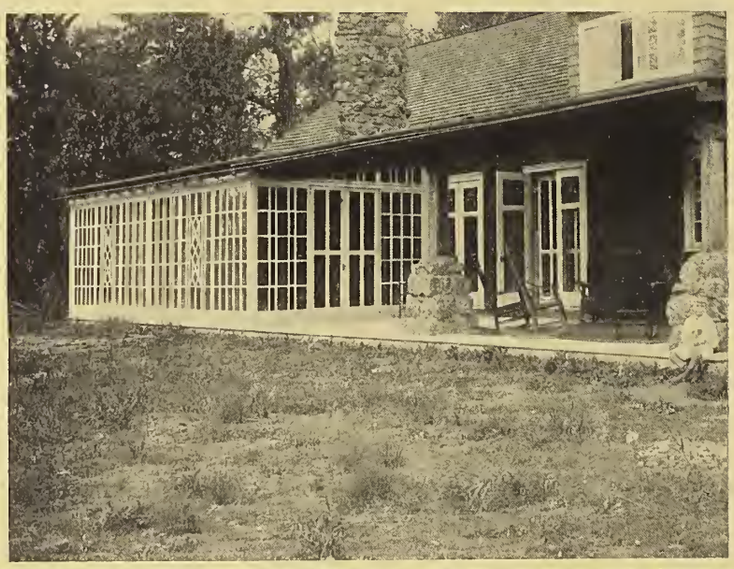
The baby rambler, a dwarf hybrid of the crimson rambler, should be kept in a moderate temperature and repotted in the spring

ENCLOSED PORCHES



An outdoor room in the home of Mr. J. E. Kauffman, St. Louis, that is used not only for dining but as a conservatory and sitting-room. Charles S. Holloway, architect





It is not an easy matter to make the exterior of a glazed-in porch harmonize with the rest of the building.. In the illustration at the left the successful appearance is due largely to the fact that the glass partition is kept back of the supporting columns. In the picture on the right the enclosing of the roof supports gives an impression of instability



Those who find it convenient or necessary to have a porch screened during the summer months can replace the screens with glazed sash at a minimum of expense



No type of furniture seems so well adapted to the furnishing of an outdoor room as the great variety of chairs, tables and couches made up in wicker, reed or willow



An effective use of a section of the Parthenon frieze in a room designed by Mr. Allen W. Jackson, architect. Finishing the vertical ends of the cast and also the corners with dark wood strips, leaving flanking panels of plaster would have been an improvement

Plaster Casts in Home Decoration

THE PLACE OF SCULPTURE REPRODUCTIONS ON WALL AND SHELF—THE RIGHT AND THE WRONG WAY TO USE CASTS—THE AVAILABLE MATERIAL

BY RUSSELL FISHER

Photographs by Robert Patterson and others

IT is an unfortunate thing that whenever the words "plaster casts" are used the image called up in the mind's eye is one of the Barye lion or the Venus de Milo. And these two examples, although they are undoubtedly among the most beautiful plaster reproductions of sculptured masterpieces that we have are the "bromides" of the plastic art. So frequently has one or the other, or both, been seen gracing the golden oak shelf of a banal apartment mantelpiece or the top of a tidied table in the "front parlor" that the observer has vowed eternal enmity from that day on all plaster casts. I was interested to see that the author of an article on "The Art of Hanging Pictures," in the February, 1910, issue of this magazine, made a similar point in connection with such pictures, beautiful as they undoubtedly are, as Saint Cecilia, Watts' Sir Galahad and others. It will be a pity indeed if we allow the natural revulsion of taste that is aroused by an unthinking use of plaster casts to prevent our making full and intelligent use of a form of decoration that has such splendid possibilities.

While it is impossible to lay down any hard-and-fast rules as to what casts shall be used here and which in another place, there is apparently a tendency towards a decreasing use of casts reproducing "round" sculptures, such as the Winged Victory, the Discus Thrower and others that are meant to be viewed from all sides, in favor of the bas-reliefs and portrait busts. Just why this should be is not quite clear, unless it be that it is in line with the general tendency to keep our rooms free from detached bric-a-brac of all sorts and to strive instead for a more thoughtful and intelligent treatment of our wall surfaces. Plaster casts are among the most fragile and easily marred elements of the decorative equipment, and in this day of homes planned and furnished for comfort as well as appearances, the use of casts on stands and tables introduces a note of instability that offsets whatever beauty the sculpture may possess.



The Madonna and Child with Attendant Angels, from the original by Andrea della Robbia

Many of the bas-relief casts are improved to a surprising degree by judicious framing. The size of the framing molding and its character will depend, of course, on the subject, but in general it may be said that flat moldings of rather heavy appearance are needed to harmonize with the apparent weight of the cast as compared with pictures.

Another way to use plaster casts effectively in the embellishment of the living-room or library is by building them into the walls or chimney-breast.



Framing and a special wooden shelf molding have greatly improved the decorative quality of this bas-relief

The illustration at the head of this article gives a suggestion as to the appearance a reproduction of a portion of the Parthenon frieze would have if it were incorporated completely in the design for the chimney-breast. In the room illustrated the frieze is merely hung on the wall over the high mantel. It would have been possible, no doubt, to select a stock size of this same frieze, measuring approximately the length needed for the chimney projection, and then to have designed the mantel shelf for a proper height to include the cast exactly between shelf and ceiling beams. A strip of the dark stained woodwork finishing each end would have completed an effective arrangement. Even with the size frieze that has been employed, it would be an easy matter to run two casing strips up along the vertical edges, with two other strips at the corners, leaving two plaster panels flanking the reproduction of this classic bit of sculpture.

In the same way there is often an opportunity of this sort offered by which a plaster cast panel may be set in a frame over the head of a doorway.

Casts of fairly large size, particularly when tinted in the well known ivory finish, seem to appear at their best against a brick background. One of the most effective bits of this decoration I have ever seen was a full-size reproduction of a della Robbia *bambino,* tinted in its original colors and set in a shallow panel of brickwork at the end of a paved terrace. A hood made of the dark creosoted cypress, with which the exterior of the building was trimmed, sheltered the cast from the weather.

These *bambini,* by the way, have a peculiar interest to those who love the bas-relief. Made of terra cotta by one of the greatest sculptors of the fifteenth century, they were covered with an opaque stanniferous glaze in which the colors were mixed as in enamel. The figured reliefs are usually white against a blue background, but often show a variety of colors. Impatient of the slow processes of sculpture in marble, and perhaps weary of the monotony of its whiteness, Lucca della Robbia re-discovered and taught to his family an art which for two centuries was to be monopolized by those who bore his name. A reproduction, in the white, of one of the *bambini,* in its full-size oval, four feet high, may be bought for about $8; there is a smaller size at $1.



A panel in very low relief representing a hawking party in the time of Robin Hood, proceding to the tournament





Two ways of using the Winged Victory. The use of plaster casts on stands and tables usually detracts from the livableness of a room



The central mantel-shelf feature is the Portrait of a Neapolitan Princess, replicas in dark stained wood costing $100 in Italy

Another plaster cast in favor with those who know their Italy is the Portrait of a Neopolitan Princess, from the original marble by Francisco di Laurana, now in the Royal Museum, Berlin. In Italy one finds copies of the beautiful head carved skillfully from wood, finished very dark, with perhaps a bit of gilding. For a really good replica in wood one pays as much as a hundred dollars. The cleverness with which the plaster modelers reproduce these wooden examples in plaster is astonishing. They show every detail of grain and even the natural checks of the old block, and may be had at $15. In the white the plaster reproductions are obtainable at $5.

The cost of all these plaster casts is low when one considers their value in decoration as compared with good pictures. The Winged Victory, for instance, costs but $10 in the three-feet height, and $5 for a smaller size. For sections of the Parthenon frieze two feet

high one pays from $7 to $10, depending on the length of the division chosen.

In perhaps the majority of subjects the ivory finish is preferable to the dead white. The tinting is almost always done by the dealer in casts; if desired, though, there is an opportunity here for those who take pleasure in doing such things themselves. The work is not difficult and the requisite materials are inexpensive. The white plaster is first coated with white shellac and thoroughly dried. A mixture of turpentine and burnt umber is then painted over the whole, and when this is partly dry a cloth dipped in turpentine is used to rub in one direction over the surface of the modeling. This removes the color on the high lights and projecting surfaces, giving a better relief to the piece, and the pleasing appearance of old ivory. It is, perhaps, unnecessary to suggest that, beyond this application of a tint, the use of color on plaster casts is a matter that may well be left in the hands of a very few. It is exceedingly difficult for the amateur to color a cast and get a result that can be compared in beauty to the untouched or ivory tinted plaster.



Canterbury Pilgrims on their way to the shrine of Thomas a Becket—A cast by Robert Patterson from an old English bronze

If you have or can borrow a bas-relief in bronze, the making of a cast from it is not difficult. Plaster of Paris, gelatine, wax or sulphur may be used for the matrix. If the sulphur is chosen it is melted in a vessel and poured over the original. When cold the separation is easy, giving the intaglio portrait or whatever it may be. Into this, after building up the sides to gain sufficient depth, plaster of Paris may be poured for a cast.

Gardening Without Soil

HOW YOU MAY HAVE A SUCCESSION OF BLOOM THROUGHOUT THE WINTER MONTHS AT A SLIGHT EXPENSE FOR BULBS THAT GROW IN WATER

BY I. M. ANGELL

Photographs by the author

INNUMERABLE window gardens have contained hyacinths and other familiar bulbs blooming in water, but there are still others, not so well known as water plants, that have been found satisfactory and attractive grown in that way. The following have all proved their right to a place in the amateur's water-garden:

Nine varieties of narcissus—Von Sion, double Roman, Chinese lily, paper white, poeticus, Trumpet Major, Orange Phœnix, Grand Monarque and jonquil (*N. odorus rugilosus*).

Three varieties of hyacinth — pompom, Roman and single Dutch, and crocus.

Rules for their cultivation are neither many nor complicated. Single bulbs will flourish in a patent hyacinth glass and groups of bulbs in a broad, low dish. Rain water is to be preferred to hard water, with a piece of charcoal to keep it pure, unless the receptacles can be easily flooded with fresh water without displacing the bulbs. When the bulbs arrive it is well to "lay out the garden," by fitting them to the various dishes at once, and setting them away dry, in a dark, cool, mouse-proof closet. It is then an easy matter to bring out the dishes for the addition of water, whenever they are to be started for succession throughout the season.



Crocuses, nine varieties of narcissus and three of hyacinth will thrive indoors in a bowl of pebbles and water

Grand Monarque, a polyanthus variety, was one of the strongest and handsomest plants in our water garden. This kind bears as many as twelve flowers to a stem, and the individual flowers measured two inches across, a third as large again as those raised at the same time, in earth. The Grand Monarque was started the last of September and brought to the light the first of December. The first flower opened early in March and the bulb gave us two weeks of bloom. Another bulb which we raised in the same manner, though at a later date, flowered for nearly three weeks.

Poeticus narcissus will always be a favorite, raised in either earth or water. Beautiful large flowers and a very sweet odor make it a popular sort for the amateur. Our bulbs were started November 17th, set away, as were all the others, in a cool, dark place to make a good root growth, then brought into the sunshine. Compared to the quick-growing bulbs, this sort makes a rather slow growth; the first flower opened just four months from the day they were started and three months from the time they were brought up to the light. The height of their bloom was not reached till the second week in April and the plants did not lose their beauty till the end of the month, a longer flowering season than is given us by some of the bulb family. Our water-grown poeticus bulbs were unusually large and fine, the blossoms measuring two and one-half inches across.

A strong "double-nosed" Von Sion bulb was placed in

a hyacinth glass on October 16th. This also is a slow grower, but makes up for it with many good qualities. It required ten weeks for the roots to reach the bottom of the glass, when it was brought to the light, and six weeks more to produce the first flower. The blooming season extended to the first week in March. The photograph indicates the size and substance of the flowers, but gives no idea of the rich yellow color. These compared favorably with earth-grown bulbs of the same kind. The flowers could have been no more nearly perfect if raised under any other conditions.



Paper white narcissus, in a glass, came into flower in less than forty days



A Von Sion narcissus bulb required ten weeks to develop root-growth



The Chinese sacred lily does not require starting in the dark like most bulbs

The crocus bulbs flowered from the second week in February to the third week in March. These were started the middle of October, but were kept in the dark only twenty-five days, as the roots made good growth in that time and the bulbs showed a tendency to mould. Three months of sunshine brought them to the flowering stage, but they repaid the waiting with their variety of color and their succession of bloom.

A single bulb of paper white narcissus was started in a hyacinth glass, on October 16th, as was also a double Roman narcissus. These two varieties make so quick a growth that three weeks was sufficient for them to form good roots, and they were brought up to the light on November 6th. Both kinds were in full flower early in January. Paper white has made much better records than this. It is a popular sort for quick results and its pure white flowers are very sweet. The double Roman variety flowers in clusters, likewise, but is double; the colors are yellow and white.

The remarkable Chinese sacred lily also had a place in our water-garden. Any bulb that does not require to be kept in the dark, that comes into bloom in forty days, or less, that in some cases bears as many as nine stalks to the bulb, and sometimes as many as twelve flowers to the stalk, that is sweet scented and continues in bloom for from two weeks to a month, is certainly a desirable addition to the water-garden. Authorities differ as to the best treatment for the Chinese lily; even those who have studied the plant in China, or have received their instructions from some Chinaman, do not agree in the methods recommended. Very satisfactory results have been obtained by following the treatment described below. After removing all the dry brown skin and the dead roots, set the bulbs in a bed of pebbles or shells, in a dish that is four inches or more deep. A cupful of sand will help to steady the bulb. Fill the dish with water, leaving half, or more, of the bulb above the surface. Although these lilies are sometimes set in a dark place, for a few days, to make roots, it is not necessary to do this. Full sunlight does not seem essential, for they often do as well, or better, when kept in a light place, out of the direct sunlight; a room that is too hot is almost sure to blight the buds. In replacing the water it is better to flood it than to disturb the roots by tipping the dish. Before handling these bulbs all grease should be removed from hands and utensils. The jonquil mentioned in the list is sometimes called the yellow or golden Chinese lily. There is also a double white sort. Bulbs differ greatly in the number of flowers they produce. Sixty blossoms open at once would be considered a good display.

In selecting hyacinths for the water-garden it is well to remember that the single Dutch sorts produce finer spikes and are generally more reliable than the double ones for the purpose. The Norma, a pale pink variety, proved several seasons to be a satisfactory water plant. Roman hyacinths were started in a dish of stones and water and, seven weeks later, were in bloom. A single bulb started at the same time in a hyacinth glass was a little slower. Roman hyacinths are among the best to choose for early flowering. One, started September 12th, sent out roots that touched the bottom of the glass in a month and was in full bloom by the first week of November.



Single bulbs may be grown in a hyacinth glass. Keep them in the dark until the root-growth is formed

All of the quick-growing bulbs make excellent decorations for the holidays. A little calculation, based on the dates given, will enable the beginner to start his bulbs for bloom at the proper time. Three of our Chinese lilies started early in October, November and December respectively, produced their first flowers in thirty-eight, forty and thirty-nine days, and each continued in bloom from thirteen to eighteen days. The prices of those mentioned on the list were as follows:

Chinese lily,	$1.40 per dozen
Paper white narcissus,	.40 " "
Von Sion, Trumpet Major, Orange Phœnix, narcissus, each,	.35 " "
Double Roman narcissus,	.30 " "
Poeticus narcissus,	.25 " "
Roman hyacinths,	.80 " "
Single hyacinth (Dutch),	.12 each

Since bulbs can develop only the flowers which were formed within them before they were ripened, it is false economy to buy any but those of large size. A hyacinth bulb, for instance, should measure from eight to ten inches in circumference; a first-size crocus bulb, four inches —such bulbs producing from six to twelve flowers each, while a small, cheap bulb requires just as much room and care to produce two or three.



Some of the finest craftsmanship of Colonial times was put upon the wood carving of the spiral newels



Where the space is available there is hardly a more imposing stairway arrangement than that in which the main flight divides into two parts on a broad landing



A favorite method of securing variety in the Colonial stairway was to employ three baluster patterns



In the old farmhouses, for the sake of warmth, the main stairway was made with the smallest possible well and often closed with a door



English half-timber work used as a form of stair hall decoration



An unusual combination in a house designed by Mr. Wilson Eyre, where the well is closed in for the greater part of its length

Characteristic Staircase Types



A most interesting California stairway that comes down directly into the living-room. The wood is left in its natural color



It is hard to conceive of a more graceful type of stairway than where the flight follows the semicircular end of a hall



The studio in Mr. Albert Herter's home, where shades for the Renaissance standards are cylinders of water-color paper decorated with a flat-wash design and edged with gold galloon

How One Man Solved the Lighting Problem

THE DIFFICULTY IN SOFTENING ELECTRIC LIGHTS TO BLEND WITH A CAREFULLY STUDIED ROOM—MAKING ONE'S OWN SHADES OUT OF DRAWING PAPER, STENCILED, CUT-OUT AND EDGED

BY KATHARINE LORD

THE soft and variable light of candles needed no modification, but with the coming of gas, oil lamps and electricity there arose the need of shielding the eye from the fixed unwavering flame and mellowing, diffusing or concentrating the light therefrom. These shades must be decorative and unimportant in the daytime, and decorative and important at night—truly a most difficult combination to effect and yet not impossible, as is shown by the accompanying pictures of the lighting of an artist's studio.

In the arrangement of the lights in a room two things are to be considered, their actual usefulness, either for reading or for lighting pictures or other objects of special interest; and their value as decoration, both in daylight and at night. The contour of the room, and the disposition of the furniture will naturally determine the placing of the lights for usefulness, and yet even this must be carefully thought out in connection with the effect upon the eye.

Who does not know the unconsidered room with the typical chandelier, where you must plant your chair in the middle of the floor in order to see to read? Who also so unfortunate as not to know the comfort of the room with reading light and comfortable chair in friendly relation?

The eye seeks spots of shade in a lighted room, as it does in the landscape, and spaces of comparative darkness rest the eye in a room, as does a leafy shade out of doors. The unshaded desert is not more trying to the eyes and nerves than the room, large or small, in which every part is lighted with equal brilliancy, though we do not always realize it, accustomed as we have grown to this barbarous custom of overlighting. Charming effects may be obtained by so arranging the lights as to bring into prominence some object or objects of pictorial value. In this art of pictorial lighting Mr. Albert Herter is a past master, and the illustrations of this article are all of arrangements of lights in his studios. Mr. Herter holds that the lighting of a room should carry out as purposeful and carefully considered a scheme as the composition of a picture, and he would have all the lights of a given room maintain a characteristic note of color and of form.



The light may be thrown down for reading or it may be employed in two ways as here, where enough of the tinted paper shade is cut away to throw a soft light on the Japanese screen

In his study of the problem of decorative lighting Mr. Herter felt the need of a shade with

special qualifications, and he has evolved the charming creations which can be only inadequately shown in the pictures herewith.

These shades, while unique in idea, are capable of many individual variations and furnish valuable suggestions for the practical craftsman. The shade is made of water-color paper — the heavier grades being best for the purpose—and is backed with thinnest Chinese silk and edged with galloon of gilt or silver. The designs are usually Renaissance in character, and consist of festoons of fruit or flowers, or other arrangements of some elaboration. Conventional and other simple designs might be used, but of whatever style they must admit of the cutting of some parts of the design to let the light through. In the shades made for Mr. Herter's studio, the festoon is the favorite motif. The main part of the design is cut out, after the manner of a stencil, but leaves and other subordinate elements are often drawn in lightly with the brush in the flat-toned Japanese style.

The process of making the shade is simple, but it must be done with care and precision to have the result satisfactory. The paper is first fastened to a board and given the desired tone with water color. As a general rule all the light shades of a room should be kept in the same colors and as far as possible in the same design. Delightful tones that are warm and vibratory without being obtrusive in the daytime, and mysteriously glowing when alight, can be secured by superimposed washes of two or three different colors. Only experiement can determine exactly the shades to be used, but in general, cool tones should be put over the warmer ones.

When the paper is quite dry, which will mean after several hours, the design should be drawn on lightly and then cut with a sharp stencil knife, or any sharp pointed knife. The leaves or other parts are next painted in,



In addition to the brush-work and the cutting out of spots, the shade is lined with light yellow silk



A flat shield, made in the same way, will serve admirably to light some feature of wall decoration



Here the cylindrical form is used on a dull gold wooden wall bracket. The shade is designed to throw the light just where it is wanted on the peacock's tail

and then the whole is turned wrong side up and the silk pasted on. This must be done with great care, that there be no wrinkles and that no atom of paste touches the exposed spots of the silk. Only library paste of the best quality and freshness should be used. The silk must be chosen for its color value when lighted as well as its unlighted tone. A soft yellow has been found one of the most useful colors. When lighted it has the soft glow of sunlight, and unlighted it relieves the quiet grays, greens and neutral tints of the toned paper.

Occasionally the silk is touched up for spots of high light or of shadow that seem needed to bring the whole into proper relation. When this is done the water color should be mixed with a little Chinese white.

After the silk is pasted on, the whole should be pressed under a heavy weight until thoroughly dry. It is better to be on the safe side and leave it for at least twenty-four hours. It is then ready to be fitted to the ordinary wire frame which may be bought at any lamp store, or if one has original ideas, and wants some unusual shape, to the frame which one has had made from his own sketch. The choice of shape is of the most importance, not only from the point of view of design — the shape being of course chosen before the design is made —but also with consideration for the diffusion or concentration of light. The more spreading the shade the more diffused the light. The shade may be made in one piece or in several sections, in which case all joinings must be covered as described later on. Candle shades for use on the dining-table should generally throw the light down, and the openings should be comparatively small and evenly distributed, in order that the design be not too insistent, since the candle shade is always directly in the line of vision. The larger lamp shades, on the other hand, may be of more varied

(*Continued on page* 380)

Why You Should Have a Workshop and How

THE NECESSITY FOR AN ORDERLY AND WELL EQUIPPED WORKROOM IN EVERY HOUSEHOLD—HOME CRAFTSMANSHIP AS A WINTER PASTIME

BY JARED STUYVESANT

Photographs by the author and others

THAT man is to be pitied who cannot add to his vocation an avocation. Hugh Black, in his essay on Work says, "There can be no true rest without work, and the full delight of a holiday cannot be known except by the man who has earned it." But there are various forms of rest, the most luxurious of which is a change of occupation. Many a man will go home from a day of toil and relax over a book or a play, refreshing his mind and body for the work of another day. Others, like a friend I call to mind, after working all day with his brain, will go to his shop in the attic of his home and will lose all account of time and fatigue in fashioning with his hands some bit of metalwork. Unless I am woefully lacking in observation, his is the greater joy in living. It matters little or not at all whether your taste is for bookbinding, wood carving, photography, clay modeling, carpentry or what not, provided only that it be largely an avocation bringing work of a kind entirely different from that which occupies your work-day hours; by all means have a hobby and ride it. I can well imagine that a man who works all day with his hands would probably choose a more contemplative occupation for his evening hours, but for those who sympathize with Charles Lamb's protest against the "dry drudgery at the desk's dead wood" there is no rest so refreshing as the united effort of hand and eye in craftsmanship at the bench—not to be bigoted and say in carpentry.

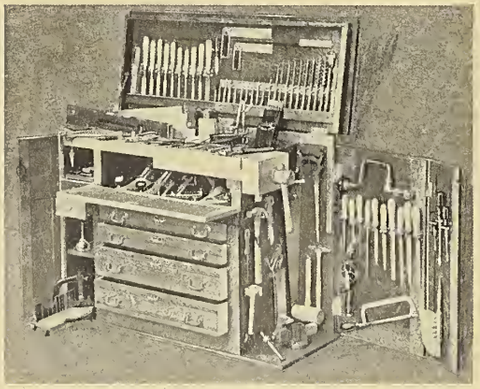


Do you know the joy of an avocation? If not you are missing the most luxurious form of rest

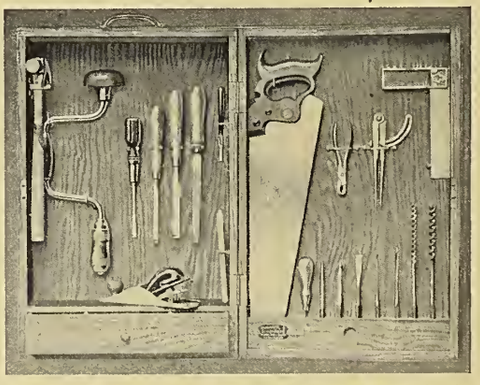
I might have started this article with an argument on the usefulness of a well fitted workshop in the home. There must be few men who have not felt an impulse to make minor repairs or additions about the house when the need of these appeared, but have rejected the impulse on second thought because they didn't know just where the screw-driver had been put when last used, or because they realized at once that an auger-bit of the desired size was not in the home equipment of tools. It meant an hour's work getting together the tools from their scattered hiding-places, another hour spent in arranging a place to do the work, and then — well, you didn't have a vise, and what could a man be expected to fix without a vise? Hasn't that experience been your own on more than one occasion? It has been my own many times, until finally I happened to drop in upon a neighbor one Saturday afternoon and found him apparently having the time of his life at his carpenter's bench. The first sight of that orderly array of tools hanging each in its own groove or on its own hooks on the wall over the bench itself convinced me that I had been missing a lot of real pleasure.

"That looks interesting," I remarked, "but would you mind telling me how you manage to keep those chisels in their proper racks rather than finding that the family has borrowed one for an ice-pick, and another to open a box of groceries? There doesn't seem to be any provision for locking them in."

"It's entirely psychological," he replied. "The whole secret of it is this: get a complete layout of first-class tools and arrange them in a convenient and perhaps even imposing manner over the bench—of course the tool-chest idea is played out; the tool you want is always at the bottom of the pile under the tray. The important thing, however, is to have the whole outfit orderly and impressive. That very impressiveness is the most effectual "Hands off" sign you can put up. The cook may want an ice-pick, but she will take one good look at that array and



The whole secret of keeping a set of tools intact is to make it so impressive that the would-be borrower will turn back



The old tool-chest idea has gone and in its place has come the bench and rack or the wall cabinet, with every tool within reach

turn away rather than take one tool out of its place.

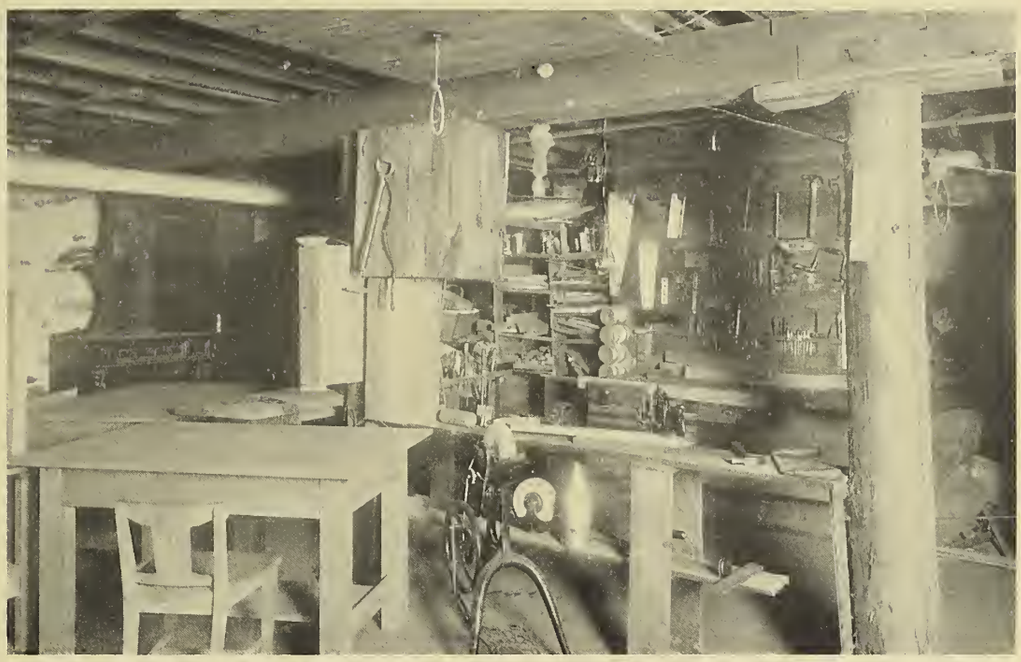
There is no doubt that this is the whole secret of keeping intact a set of tools. Nobody will respect any tool that you yourself evidently place so little value upon as to toss it into a box or leave it on the back porch after use. Show a respect for your own tools and the household will do likewise.

Granting the possibility of not only having an adequate equipment of tools for the thousand and one little odd jobs about the house but of keeping them intact and in order as well, there remains no necessity of convincing you that the outfit would be useful. That is self-evident.

I might, as I have said, started out with this argument, but I did not for the reason that it should not be inferred for a moment that this is the only reason for having tools and a workshop. After you have fitted up your own shop you will soon find that there is a higher use for your tools, and for the skill that you will gradually develop, than mere miscellaneous repairing and putting in an extra closet shelf here and there. The real joy of craftsmanship lies beyond that, in actual creative work. Your ambition, you will find, will soar with your skill, and you will soon aspire to corniced bookcases with diamond-paned doors, to chests and tables, and finally to chairs—did you ever realize what a lot of skill is put into the making of a chair that has a few curved lines in it? Do not try to build one the moment you get your new tools.

The man who goes to a hardware store to lay in a supply of tools without much forethought will make two mistakes: he will buy some tools that he will have no need of and he will forget all about a few things that no carpenter can hope to get along without. In the hope that it will save you a lot of list-making and a few later trips to the dealers, let me block out for you the requirements. In naming these tools I have carefully avoided the luxuries in favor of the essential pieces that can be depended upon to do all the work you will perhaps care to undertake for the first year. You will undoubtedly want to add to it in time the time-saving devices that will also help to produce more accurate work. I am told by hardware supply houses that their salesmen have an understanding with many men who have passed through their apprenticeship in amateur carpentering and who want to be notified at once when any new tool is put on the market. There is a joy in the possession and manipulation of an improved tool that is known only by the elect, of which I hope you may soon be one.

Beginning with the hammer, the saw and the square—the basis of all carpentering, here is what you will need:



Miscellaneous repairing of household details is not the most important reason why you should have a workshop, even though it be a sufficient reason. Minor tinkering will soon lead you into the intricate paths of advanced craftsmanship and the making of furniture

Adze-eye hammer	$0.55
Round lignum-vitae mallet	.20
Cross-cut saw, 22-in. blade	1.50
Rip saw, 22-in. blade	1.50
Back saw, 10-in. blade	1.00
Try square, 6-in. blade	.55
Steel carpenter's square, 16-in. blade	.40
2-ft. boxwood folding rule	.35
Marking guage	.25
Handled wood smooth plane, 9-in., 2-in. cutter	1.20
Iron block plane, 7-in., 1¾-in. cutter	.85

(*Continued on page* 378.)



A splendid example of the "farm shop," wherein must be kept the necessary material and tools for repairing anything from a ploughshare to a clock

COOPER UNION NEW YORK



Much of the charm that pervades the great dark rooms of the Tudor and Jacobean Periods is due to the wood paneling on the walls. It was at this time that the beautiful "linen-fold" design was most widely used, together with much elaborate carving and strap-work. The furniture in this illustration is a jumble of odds and ends

What the Period Styles Really Are

III. THE DEVELOPMENT AND CHARACTERISTICS OF FURNITURE AND INTERIOR DECORATION IN ENGLAND FROM THE EARLIEST TIMES THROUGH THE REIGN OF QUEEN ANNE

BY LUCY ABBOTT THROOP

[*Modern usage of furniture and fittings for the interiors of American homes would seem to indicate that we have but two available and distinct styles—"Colonial" and Craftsman or so-called "Mission." For a long time the historic period styles were so ignorantly and tastelessly employed as to bring about a revulsion of feeling and their almost complete abandonment. There are signs that the pendulum is swinging back again now, and that a really sincere appreciation of the best that has been done in the past will reveal new possibilities for beauty in the homes of to-day. Miss Throop's series of articles will aim to give an understanding of the period styles and how they may be intelligently used.*—EDITOR.]

THE early history of furniture in all countries is very much the same—there is not any. We know about kings and queens, and war and sudden death, and fortresses and pyramids, but of that which the people used for furniture we know very little. Research has revealed the mention in old manuscripts once in a while of benches and chests, and the Bayeux tapestry and old seals show us that William the Conquerer and Richard Coeur de Lion sat on chairs, even if they were not very promising ones, but at best it is all very vague. It is natural to suppose that the early Saxons had furniture of some kind, for, as the remains of Saxon metalwork show great skill, it is probable they had skill also in woodworking.

In England, as in France, the first pieces of furniture that we can be sure of are chests and benches. They served all purposes apparently, for the family slept on them by night and used them for seats and tables by day. The bedding was kept in the chests, and when traveling had to be done all the family possessions were packed in them. There is an old chest at Stoke d'Abernon church, dating from the thirteenth century, that has a little carving on it, and another at Brampton church of the twelfth or thirteenth centuries that has iron decorations. Some chests show great freedom in the carving, St. George and the Dragon and other stories being carved in high relief.

Nearly all the existing specimens of Gothic furniture are ecclesiastical, but there are a few that were evidently for household use. These show distinctly the architectural treatment of design in the furniture. Chairs were not commonly used until the sixteenth century. Our distinguished ancestors decided that one chair in a house was enough, and that was for the master, while his family and friends sat on benches and chests. It is a long step in comfort and manners from the fifteenth to the twentieth centuries. Later the guest of honor was given the chair, and from that comes the saying that a speaker "takes the chair." Gothic tables were probably supported by trestles, and



A large oak gate-leg table of the Stuart period. It possesses spiral legs that are unusually deeply and finely cut



An oak dining-table of the Tudor period. The lower struts are slightly ornamented by grooving and there is a tendency throughout towards lightening the general mass

beds were probably very much like the early sixteenth century beds in general shape. There were cupboards and armoires also, but examples are very rare. From an old historical document we learn that Henry III, in 1233, ordered the sheriff to attend to the painting of the wainscotted chamber in Winchester Castle and to see that "the pictures and histories were the same as before." Another order is for having the wall of the king's chamber at Westminster "painted a good green color in imitation of a curtain." These painted walls and stained glass that we know they had, and the tapestry, must have given a cheerful color scheme to the houses of the wealthy class even if there was not much comfort.

The history of the great houses of England, and also the smaller manor-houses, is full of interest in connection with the study of furniture. There are many manor-houses that show all the characteristics of the Gothic, Renaissance, Tudor and Jacobean periods, and from them we can learn much of the life of the times. The early ones show absolute simplicity in the arrangement, one large hall for everything, and later a small room or two added. The fire was on the floor and the smoke wandered around until it found its way out at the opening, or louvre, in the roof. Then a chimney was built at the dais end of the hall, and the mantelpiece became an important part of the decoration. The hall was divided by "screens" into smaller rooms, leaving the remainder for retainers, and causing the clergy to inveigh against the new custom of the lord of the manor "eating in secret places." The staircase developed from the early winding stair about a newel or post to the beautiful broad stairs of the Tudor period. They were usually six or seven feet broad, with about six wide easy steps and then a landing, and the carving on the balusters was often very elaborate and sometimes very beautiful—a ladder raised to the *n*th power.

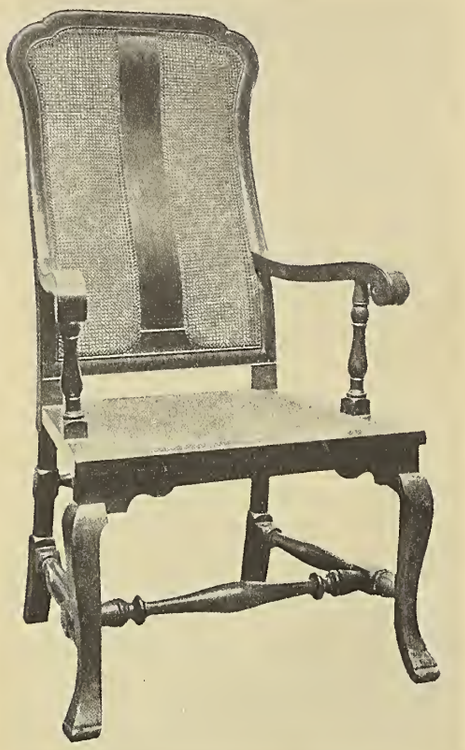
Slowly the Gothic period died in England and slowly the Renaissance took its place. There was never the gaiety of decorative treatment that we find in France, but the English workman, while keeping their own individuality, learned a tremendous amount from the Italians who came to the country. Their influence is shown in the Henry VIIth Chapel and in the old part of Hampton Court Palace, built by Cardinal Wolsey. The religious troubles between Henry VIII and the Pope and the change of religion helped to drive the Italians from the country, so the Renaissance did not get such a firm foothold in England as it did in France. The mingling of Gothic and Renaissance forms what we call the Tudor period. During the time of Elizabeth all trace of Gothic disappeared, and the influence of the Germans and Flemings who came to the country in great numbers, helped to shorten the influence of the Renaissance. The over elaboration of the late Tudor time corresponded with the deterioration shown in France in the time of Henry IV. The Hall of Gray's Inn, the Halls of Oxford, the Charterhouse and the Hall of the Middle Temple are all fine examples of the Tudor period.



An Apostles bed of the Tudor period, so-called from the carved panels of the back. The over elaboration of the late Tudor work corresponded in time with France's deterioration in the reign of Henry IV

We find very few names of furniture makers of those days; in fact, there are very few names known in connection with the buildings themselves. The word architect was very little used until after the Renaissance. The owner and the "surveyor" were the people responsible, and the plans, directions and details given to the workmen were astonishingly meagre.

The great charm that we all feel in the Tudor and Jacobean periods is largely due to the beautiful paneled walls. Their woodwork has a color that only age can give and that no stain can copy. The first panels were longer than the later ones. Wide use was made of the beautiful "linenfold" design in the wainscoting, and there was also much elaborate carving and strapwork. Scenes like the temptation of Adam and Eve were represented, heads in circular medallions, and simple decorative designs were used. In the days of Elizabeth it became the fashion to have the carving at the top of the paneling with plain panels below. Tudor and Jacobean mantelpieces were most elaborate and were of wood, stone or-



A reproduction of a walnut chair with cane seat and back, of the William and Mary Period.

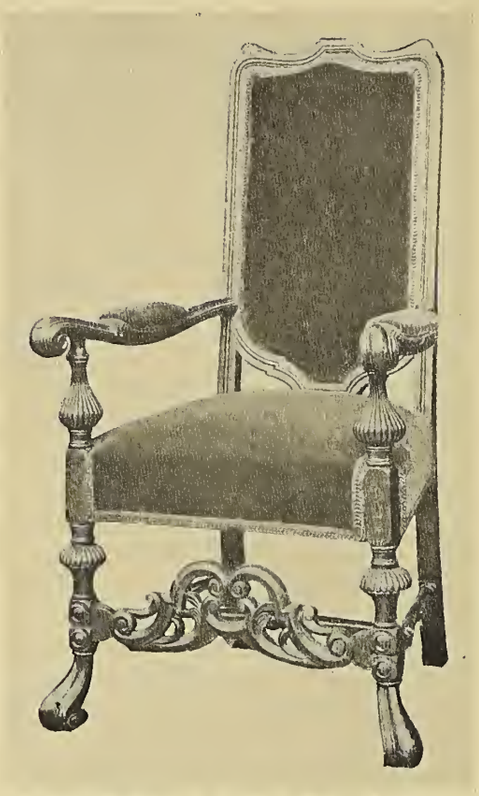
marble richly carved, to say nothing of the beautiful plaster ones, and there are many fine examples in existence. They were fond of figure decoration, and many subjects were taken from the Bible. The overmantels were decorated with coats-of-arms and other carving, and the entablature over the fireplace often had Latin mottoes. The earliest firebacks date from the fifteenth century. Coats-of-arms and many curious designs were used upon them.

The furniture of the Tudor period was much carved, and was made chiefly of oak. Cornices of beds and cabinets often had the egg-and-dart molding used on them, and the S-curve is often seen opposed on the backs of settees and chairs. It has a suggestion of a dolphin and is reminiscent of the dolphins of the Renaissance. The beds were very large, the "great bed of Ware" being twelve feet square. The cornice, the bed-head, the pedestals and pillars supporting the cornice were all richly carved. Frequently the pillars at the foot of the bed were not connected with it but supported the cornice which was longer than the bed. The "Courtney bedstead," dated 1593, showing many of the characteristics of the ornament of the time, is 103½ inches high, 94 inches long, 68 inches wide. The majority of the beds were smaller and lower, however, and the pillars usually rose out of drum-like members, huge acorn-like bulbs that were often so large as to be ugly. They appeared also on other articles of furniture. When in good proportion, with pillars tapering from them, they were very effective, and gradually they grew smaller. Some of the beds had the four apostles, Matthew, Mark, Luke and John, carved on the posts. They were probably the origin of the nursery rhyme:

"Four corners to my bed,
Four angels round my head,
Matthew, Mark, Luke and John,
Bless the bed that I lie on."

Bed hangings were of silk velvet, damask, wool damask, tapestry, etc., and there were fine linen sheets and blankets and counterpanes of wool work. The chairs were high-backed, of solid oak with cushions. There were also jointed stools, folding screens, chests, cabinets, tables with carpets (table covers), tapestry hangings, curtains, cushions, silver sconces, etc.

The Jacobean period began with James I, and lasted until the time of William and Mary, or from 1603 to about 1690. In the early part there was still a strong Tudor feeling, and toward the end foreign influence made itself felt until the Dutch under William became paramount. Inigo Jones did his great work at this time in the Palladian style of architecture. His simpler taste did much to reduce the exaggeration of the late Tudor days.



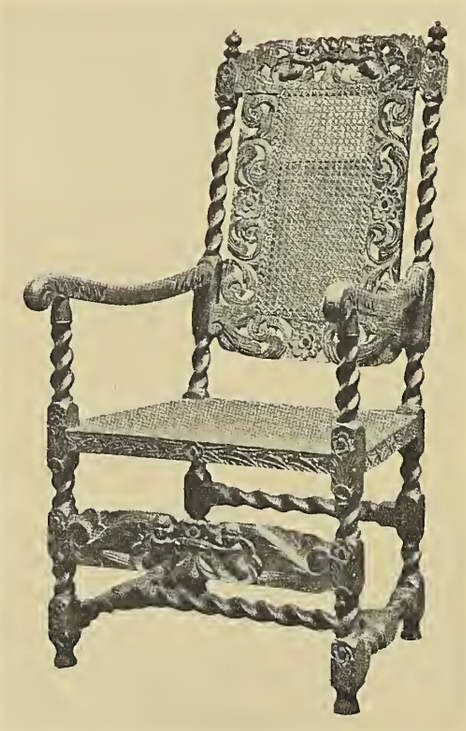
A reproduction of a chair from the period of James II, covered with velvet. The front strut is a characteristic feature

Chests of various kinds still remained of importance. Their growth is interesting: first the plain ones of very early days, then panels appeared, then the pointed arch with its architectural effect, then the round planted arch of Tudor and early Jacobean times, and the geometrical ornament. Then came a change in general shape, a drawer being added at the bottom, and at last it turned into a complete chest of drawers.

Cabinets or cupboards were also used a great deal, and the most interesting are the court- and livery-cupboards. The derivation of the names is a bit obscure, but the court cupboard probably comes from the French *court*, short. The first ones were high and unwieldy and the later ones were lower with some enclosed shelves. They were used for a display of plate, much as the modern sideboard is used. The number of shelves was limited by rank; the wife of a baronet could have two, a countess three, a princess four, a queen five. They were beautifully carved, very often, the doors to the enclosed portions having heads, Tudor roses, arches, spindle ornaments and many other designs common to the Tudor and Jacobean periods. They had a silk "carpet" put on the shelves with the fringe hanging over the ends but not the front, and on this was placed the silver.

The livery-cupboard was used for food, and the word probably comes from the French *livrer*, to deliver. It had sev-

(*Continued on page 372.*)



A reproduction of a walnut chair with cane seat and back, from the period of Charles II



The house as it appears to-day, restored and made comfortably habitable. The land on which it stands was deeded to the present owner's great-greatgrandfather by the Connecticut Land Company, to which it was ceded by James I of England

The Restoration of an Ohio Farmhouse

HOW A CENTURY-OLD HOMESTEAD ON THE MAHONING RIVER WAS RECLAIMED BY THE DESCENDANTS OF THE ORIGINAL PIONEERS WHO TOOK UP THE LAND

BY WINIFRED T. PENDLETON

I HAD always dreamed of remodeling an old house for a home to live in. I did not aspire to the modern city home, but longed for an old-fashioned house with ample grounds—a country place having individuality and charm. All of us cherish our ideal of a home that we long to create and enjoy, and that was my ideal. About two miles from our home city was an estate which answered all these requirements, and which had the additional value of being the ancestral home of my husband's family; a farm of two hundred and fifty acres, situated on the Mahoning River in that part of Ohio known as the Connecticut Western Reserve. The land had belonged to my husband's family ever since it was wrested from the wilderness more than a century ago. It was deeded to our great-great grandfather by the Connecticut Land Company, to which it was ceded by James I of England. The place has extensive woodland, meadows and pastures, a fine old orchard, attractive river scenery, and, best of all, a delightful old house shaded by giant maples and elms. This treasure within two miles of our home city, and on an electric car line! We immediately began to repair the ravages of time and of careless tenants.



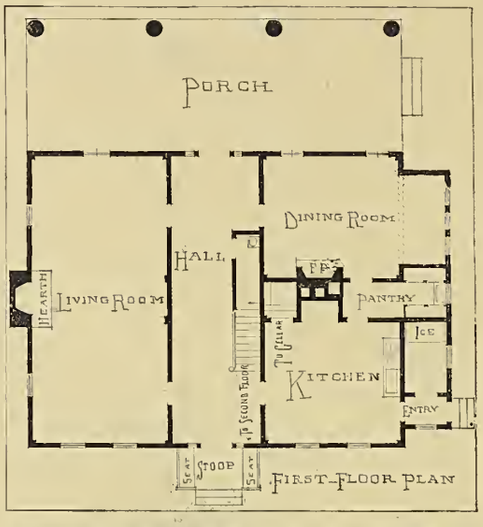
The original farmhouse, built in 1812, as it apeared before the present generation of owners realized its possibilities as a country home

The house, built in 1812, was large and substantial, though in a state of bad repair. Our aim was to make it comfortable without changing its character, and without destroying its old-time charm. Having simple lines and generous proportions, it was an ideal house to remodel. A wide hall, with an outside door at each end, ran through the center. On each side of the hall were two large square rooms, divided from each other by huge chimneys. The front room on the west was the parlor, notable for its hand-carved woodwork. The carving was done eighty years ago by a craftsman who rode horseback all the way from Philadelphia for that purpose. He ornamented the mantel, a cornice around the ceiling, the door and window casings, the panels under the windows and two mantels in other parts of the house. Behind the parlor was the inevitable down-stairs bedroom.

The front room on the east of the hall was used as the dining-room, while back of it was the



The living-room now extends through the full depth of the house, taking in the old parlor and the inevitable first-story bedroom, originally separated by a huge chimney



A new chimney was built out of the old bricks for the centre of the living-room when the two rooms were thrown into one. The dining-room and kitchen were transposed in order to have the former open out upon the rear porch instead of the latter

kitchen, with its large fireplace, chimney cupboards and old-time brick oven occupying one whole side of the room. Opening off the kitchen was the "spaceway closet," used in the old days for storing home-made soap, cheese, sugar, candles and home-cured meats.



With the exception of the door itself and the flanking seats, the front entrance, with its hand-carved entablature, stands much as it did a hundred years ago

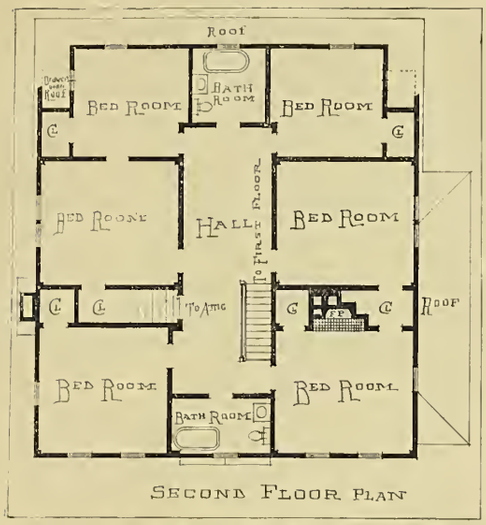
The plan of the second floor was just like that of the first. Four large square rooms open from the central hall. These chambers had spacious closets on both sides of the chimneys. There were ten fireplaces in the house, one in each of the eight rooms and two in the cellar. I must not forget to mention the delightful old attic, in which we found a spinning-wheel, a reel, a hatchel, a crane, some broken andirons and the remains of a brass knocker.

Such was the old house as it stood. We found that few alterations were necessary to fit it to the family needs. The parlor and bedroom, thrown together by tearing out the wall and chimney which divided them, make a delightful living-room. We built a new fireplace with an outside chimney in the center of the west wall of the living-room, constructing the new chimney with the bricks from the old—in perfect condition after ninety-six years of wear. We used for this fireplace the hand-carved mantel which was formerly in the parlor. Since the adjoining bedroom did not have the hand-carved wood cornice and casings, we were obliged to have the parlor woodwork duplicated, in order to fill out that half of the living-room. The original parlor and bedroom doors lead from the living-room into the hall.

The broad old hall, with its Colonial staircase of cherry, with polished hand-rail and severely plain posts, spoke eloquently of the years that have passed. Afraid of dispelling its charm, we did not venture on any changes, excepting to install a small lavatory under the stair. The front hall door opens on a small stoop with a narrow seat on either side. This stoop takes the place of the original stone steps. It has no roof because we did not wish to hide the hand-carved entablature over the front door. The rear hall



The second-story hall with its simple cherry rail around the stair-well. A bathroom occupies each end



Originally the second story plan was much like the first—with four bedrooms opening off the central hall. Carrying the rear slope of the roof over the new porch gave space for two new rooms, and a bath, with another bathroom taken off the waste space in the front hall



The dining-room was formerly the kitchen, and the old "spaceway" used for storing home-made soap, cheese and candles is now used as a convenient alcove for a serving-table

door opens on a new veranda, forty-two feet long and fifteen feet wide. This porch, extending the entire width of the house, commands a view of orchard and river and is one of the most attractive features of our home. The living-room opens on the veranda by means of a French window, which in summertime is used as a door.

We did not wish to mar the attractiveness of our porch by having the kitchen open on it, so converted the old kitchen into a delightful dining-room. In the east end of this room the old spaceway closet forms an alcove, divided from the main apartment by an archway. High landscape windows look from the alcove east. An ample fireplace radiates cheer from the south side of the room. On the north two French windows open on the veranda.

The old dining-room at the front of the house has been fitted up as a modern convenient kitchen, and the original dining-room porch now forms pantry, scullery and outside entrance to the kitchen, screened from the street by lattice.

The four chambers upstairs were not sufficient for the needs of the family, so two new ones were added by building a dormer over the north porch. We provided a bathroom at each end of the upper hall, and servants' rooms in the attic.

Besides these changes there were a few more practical improvements to be made: the house was freshly lathed and plastered, the old window sash replaced by new, having one large pane below and smaller panes in the upper sash. Oak floors were laid in living-room, hall and dining-room. Throughout the house the woodwork was finished in white enamel. The house is lighted by electricity, and soft water is supplied by an electric pump from a drilled well.



In the front hall the old straight-away staircase remains unchanged in its charming simplicity

In furnishing our new home we have used, as far as possible, old-fashioned furniture, which is in keeping with the character of the house. Many of the pieces

(*Continued on page 373.*)



The rear of the house, commanding a fine view of the orchard and river, shows most of the exterior alterations that were made to secure needed space indoors



The long porch extending across the whole rear of the house is the most radical addition that was permitted. Its glazed sash are removed in the spring





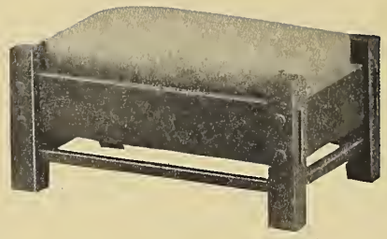
What a mistaken idea it is to feel that Winter is the time to live apart from Nature! A tramp through the woods after a not-too-dry snow will reveal beauties that Spring, Summer or Autumn cannot surpass



What a mistaken idea it is to feel that Winter is the time to live apart from Nature! A tramp through the woods after a not too dry snow will reveal beauties that Spring, Summer or Autumn cannot surpass



The Lowly Footstool



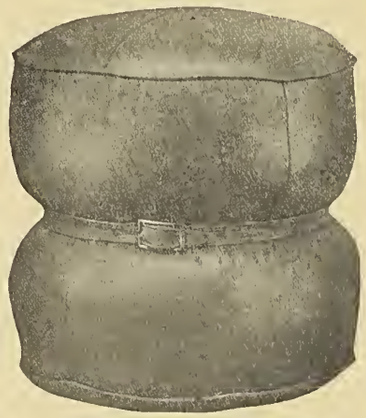
ITS NEGLECTED POSSIBILITIES AS A FACTOR IN HOME DECORATION—THE QUALITIES THAT MAKE IT USEFUL AND ATTRACTIVE AND THOSE THAT CONDEMN IT TO EARLY SHABBINESS

BY KATHERINE POPE

IN securing ultimately a thoroughly attractive house, little things cannot be neglected, even the smallest object on view being of importance. The artist of the home will pay loving attention to detail, count a trifle something more than trifling if it is to aid in finish, accord.

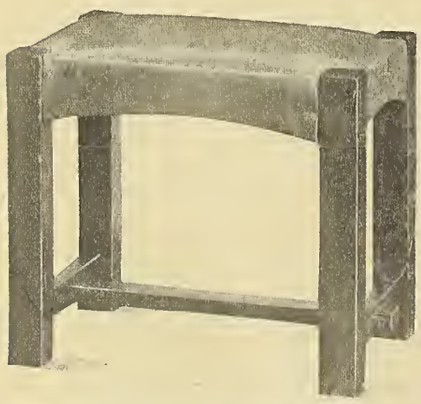
A recent experience in going over my own home has discovered to me the "consequence" of that lowly and unregarded piece of furniture—the footstool. Since which awakening I have observed hassock, cricket and stool in private dwelling and public shop, noted mistakes, looked for opportunities.

Since a footstool should be first of all useable, and seldom fine, easily scratched and marred woods, satin, plush and velvet seem badly out of place. If one affects in one's furniture polished mahogany (personally, I am so weary of this phrase that it has influenced my feelings toward that which it names), then by all means choose for footstool the sort with cushion bulging out and protecting the wood, a sort that appears to be taking the place of the stool recently to the fore, where there was a minimum of upholstery and a maximum of polished surface. My recent survey of the shops disclosed less and less of mahogany expanse, but sensible leather in use where the foot is to rest, or a durable tapestry, durable both as to texture and soiling. And I found that old English oak was employed in excellent models, this wood, or rather finish, immediately proclaiming its fitness for the unpretentious footstool. No footstool should go in for pretentiousness—unless in the finicky fine boudoir of a finicky fine lady given over to satin slippers and silken hose. But as it is with everyday needs of worthy, everyday folk we are dealing, we may leave out of the question the finicky fine boudoir and footstool.



A goat-skin ottoman that might be used as a fire-side seat or rolled upon its side for a foot-rest

The model I liked best of all inspected was made of the old-English oak and leather of a rich, dark brown, mottled with black. It was of medium size, sloped a little, the leather top was fashioned of squares and rectangles sewed together, the cover padded and held down by flat metal buttons the shade of the leather. It was a most inviting rest for weary feet, a pleasing object—good coloring, good lines, unaggressive, and would fit in well in almost any living-room. The cost was $2.



The bottom brace makes an acceptable low foot-rest on this oak stool

Nearby was a flamboyant thing of green plush and "polished mahogany" that I at once wanted to put two muddy feet on and see how it would look then. The price of this monstrosity was, as I remember, $11. Well, perhaps someone would joy in it. Not far off stood a wooden rest with a metal-covered steep incline that reminded me of a bootblack's box, and it, also, I passed by quickly. Just beyond showed a company of cocky little checkerboard stools, and inquiry was made concerning these curious offerings. "Imported," informed the salesman, with patronizing air; but the term had no magic for me; I regarded them as undesirable aliens, immigrants which should have been turned back at the port of entry. And arousing no approval was a peculiar footstool with incline and curve having covering of copper; I would not like the noise of it, the gleam of it was too assertive, and for some reason or other it suggested a doctor's office.

But very attractive I found a small footstool with plump back clothed in soft-hued tapestry, frame dull-finish mahogany. In the same tapestry and wood was offered a high foot-rest, evidently designed for very unconventional lounging; or of suitability for a seat when not so employed; in addition to the two uses, a seemly piece of furniture. Then there was a quiet—but not abashed or by any means shamefaced — small foot-rest upholstered in dull green denim, the frame a dull-finish mahogany. A goodly-looking and useable high stool was of old-English oak with smooth level top of brown leather. Dull green stuffs, dim tapestry, and leather of rich browns were the favorite upholstering materials on display in footstooldom when denim was not used; but I learned it is the custom to show footstools "in the denim," as the dealers phrase it, and re-cover to suit individual taste.

A footstool hard to improve on is a little woven one that formed part of the display of inexpensive summer furniture. It was constructed with rounds—these a great convenience, as one may rest one's feet low on the washable rounds as well as higher up on the broader surface. I know no better answer to the combination requirements of utility, cleanliness, suitability for various environments, than to be found in this little stool, its cost fifty cents.

I visited store after store, exclusive furniture places and the foremost department stores, observed wares, compared values, and was no little interested to find the best values, for truly moderate charges, at an establishment of highest standing and reputed high prices. To be sure, here hand-made stool and hassock



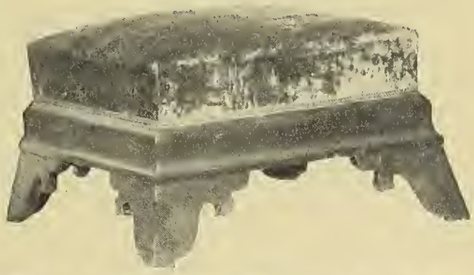
A sheep-skin cushion for the top affords a comfortable resting place

were not exactly given away; one was asked to return at least adequate compensation for hand work and costly materials; but the articles not in the hand-made class were both good and inexpensive. There was one attractive little cricket covered with soft-hued tapestry mounted on wood of dull-finish mahogany that could be had for $1.85—at another place they asked $6 for what seemed not a whit better. An excellent small stool was built on Mission lines but made of dull-finish mahogany, the top of haircloth, a material admirably adapted for wear and tear. The shade of the haircloth was a dark green, giving rich contrast with the dull-red, well oiled wood; and save that I feared real use would before long sadly mar the mahogany, I should have called this little piece of furniture a perfect bit. Its price was $4.75.

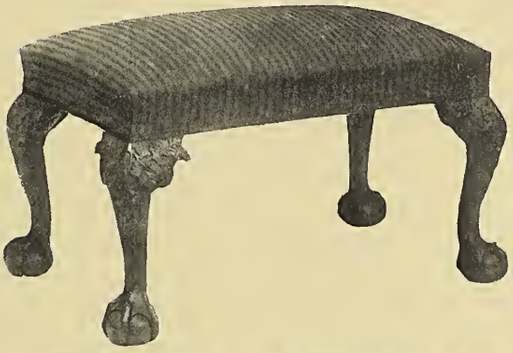
Haircloth proved a favorite material in the hand-made ottomans and footstools, and though there were various colors to be had, the greens were advised as most satisfactory. A small mahogany hand-made footstool with haircloth top was ticketed at $10, but I did not like it any better than that little one out in the other room at less than half that price. And out in the cheaper region there was a sturdy, sensible, convenient — one could give it a push and shoot it across the room if occasion arose—hassock of goat-skin, priced at $2.50. However, among the hand-made things one sore temptation assailed me, the temptation a large stool with a top of rush, the rush stained brown and mounted on wood (presumably maple), decorated by an artist to suggest the stain of time. It was both suitable foot-rest and comfortable seat, and was so pleasing to look at that I wanted it badly—but it cost $15. Nearby was a smaller stool the same, except in size, to be had for $10.



Comfortable and attractive in its dark-green velour, but the fringe seems an unnecessary dust-catcher

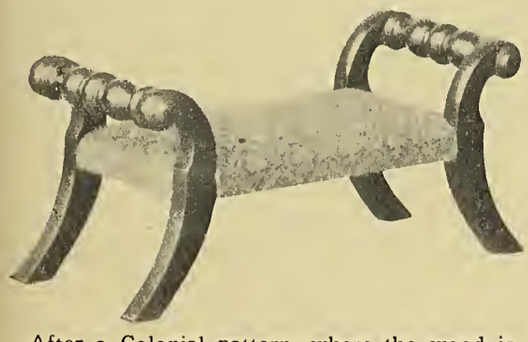


More sanitary than the one above and with an air of durability



Carved mahogany is of questionable value and in doubtful taste for a footstool

An interesting high stool, spoken of by the salesman as "Chinese Chippendale," and marked $16.50, showed slender legs of elaborately carved mahogany, the carving reminiscent of intricate Chinese work in wood, the mahogany stained to give a look of age. This stool upholstered "in the denim" I pictured as it might be with covering of Chinese embroidered silk in coloring of delectable Chinese blues, and then went on to picture a room I would like to build up with the Chinese footstool as keynote; for some time not awaking to the extravagance of the fancy, and the faithlessness I was showing to that avowed ideal that a footstool should be unassertive, unobtrusive, as lowly as its function.



After a Colonial pattern, where the wood is likely to be scratched

In the show-window at one of the high-priced stores stood a most desirable high square stool with top of brown-stained cane—the wood, fumed oak. This cost $8.50. The same price was asked for an oval-shaped mahogany stool "in the denim," very attractive. Hand-made hassocks were decidedly expensive, but what can one expect when the material used is but nineteen inches wide and costs $7 a yard? Hassocks, however, are such dust-gatherers that in this day of zeal for the sanitary they have little vogue; in spite of their comforting softness to the touch and the fact that they can be pushed about so readily.

Returning to wares of unpretentiousness, at one store I came upon a curious goat-skin ottoman, a huge affair that was merely a stuffed bag confined about the middle by a leather band; evidently intended for a man taking his ease in a big chair in a big room. Standing upright it would furnish a soft, luxurious seat, when used as a foot-rest was supposed to lie on its side, and roll at the desire of the lounger. It was cumbersome but had certain merits, the cost was $4.50. At this same place was a narrow foot-rest with a top of sheepskin of a London-smoke hue, and the stool was built with rounds—these so convenient when only a low elevation is desired.

Having stool, ottoman and cricket covered with material to match chair and couch is a good idea, and some stores ask no charge for the work if the buyer furnish tapestry, leather or whatever the goods may be. And looking at the rather surprisingly limited variety of coverings in the ready-to-use footstools, it came to my mind that not a little successful individuality would come into play in the artist of the home designing her own stools, ottomans and crickets, or at least selecting the stuffs for the tops. And my fancy played with the idea of certain ones for certain rooms; why not light wash materials for summer days, also for all-the-year-round bedroom wear? I do not remember having seen chintz ottoman or foot-rest, but why not? And what better material than Russian crash with its rough yet soft surface? And art-denim of shade to suit a room? There seems quite a fertile field here, and unworked.

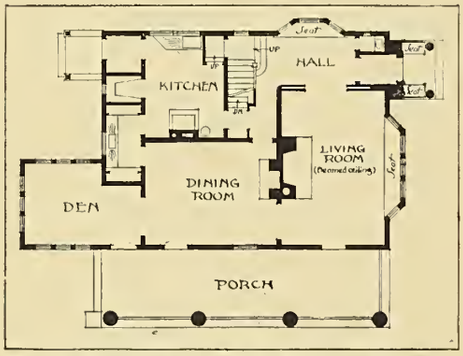
The same care that is applied to the rest of the furnishings should be brought to bear on the choice of a footstool; it should be just as carefully made to be a perfectly harmonious and at the same time useful element in the whole scheme of the interior as the lamp-shades or picture frames. The footstool is a splendid object lesson on that old theme: A successful room is such because of the small things. No matter how elaborate and costly the furniture and hangings, the wall covering and the rugs, the result will be a failure if the smaller details are not consistent.



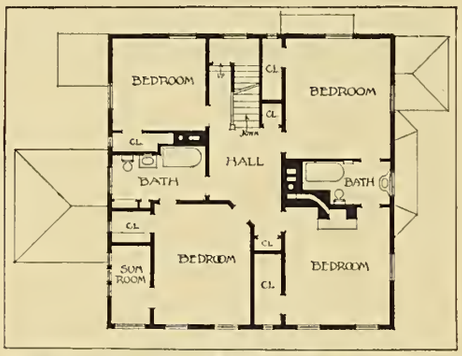
A fine combination of proper form and durable dull-colored tapestry top



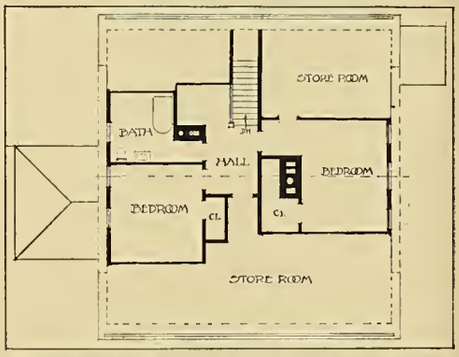
Mr. Boland's house is a modified Dutch Colonial type with the usual gambrel roof. One of the drawbacks in this style is the cutting off of space from the second-floor rooms when the roof is brought down over the first-story windows. To offset this, the architect has planned a continuous dormer, extending almost over the full length of the roof on both sides



The right-hand side of the plan, as shown, faces the street, throwing the long porch to the left-hand side of the house and the kitchen at the rear on the right



One very seldom finds an upstairs fireplace directly over the middle of a room below. It has been accomplished here by the use of iron supporting beams



There are no dormers to disturb the upper slope of the roof so that the two bedrooms and bath on the third floor are lighted only at the ends



The long porch as seen from the garden. A lattice screen covers the street end, securing greater privacy

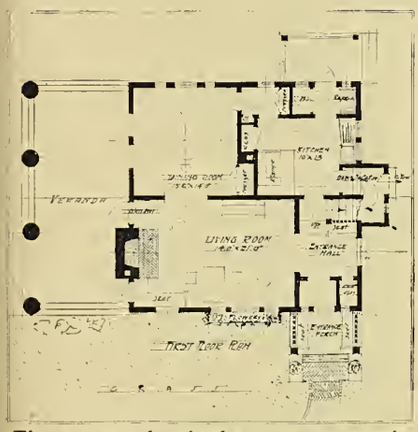


The second floor is made larger than the first by carrying the roof and long dormer out over the side porch

A HOUSE AT YONKERS, N. Y., BUILT FOR MR. W. A. BOLAND—*Christopher Myers, architect*



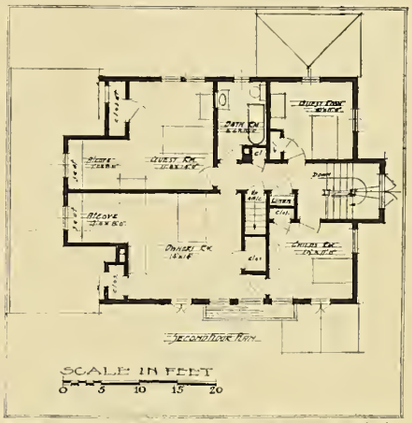
Mr. Summerville's house suggests the Swiss chalet in its deeply overhanging roof and dark woodwork, but no distinct architectural style has been permitted to take away its character of an American home



The square plan is the most economical one to build



The main entrance porch with its flanking seats



The second floor shows the very minimum of hall space



In the living-room the chimney breast and the woodwork on ceiling and side walls, while simple, help furnish the room



Stained cypress has been used effectively for the wood trim and the wainscoting with its upper panels matching the tinted plaster

THE HOME OF MR. F. M. SUMMERVILLE, ARCHITECT, RIDGEWOOD, N. J.



Inside the House

Timely Suggestions and Answers to Correspondents



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

White Wall Papers

THE papers for 1911 evidence the fact that light tones are to be widely used during the coming season. White papers have been sold in limited quantities for the last few years and have been gaining steadily in popularity. Londoners were the first to appreciate the advantages of white paper as a wall covering. Their rooms were so darkened by the prevailing fogs that it was found necessary to use the lightest possible paper. Formerly it was thought that white papers were too perishable for ordinary rooms, but experience has taught that certain white papers with a smooth finish will keep clean for a surprisingly long time.

Creamy white tones should be used, as these are warmer in effect than blue white. Some of the papers on the market have pretty satin stripes and simple geometrical figures. In some homes white papers are used throughout the first floor rooms, but each room is treated with a different color scheme. Some of the London interiors have color schemes carried out in unusual shades of purple, pink and Alice blue. The tendency towards light papers is to be commended, but it will be found that white papers have more character and give a better effect than many of the pale shades, which sometimes appear weak and insipid.

Since light papers tend to make a room larger they have been found particularly well suited to small apartments. Dark papers which absorb the light destroy the sense of atmosphere and accent the feeling of shut-in-ness.

For houses where there is much "wear and tear," and where a white paper is desired, the extra cost of a washable paper is often justified.

Newel-Post Tops of Cut Glass

THE beautiful cut glass balls which are used in place of the knob on the newel-post of mahogany stairs, scintillate with rainbow colors, and add a touch of brightness to the hall or living-room. Some of these balls are elaborately cut; others, with plain facets, are just as expensive and have an air of simple grandeur. In a Colonial room, where the doors are of mahogany with cut glass knobs, the hall newel-post would be most appropriately topped with a large ball of the same cut as the knobs. There are two stock shapes—but the balls can be cut to any pattern you desire, as can the door-knobs. A very beautiful design in pineapple shape is shown in domestic cut glass; the imported balls are usually round.



Few things add so much to the livableness of a room as a good drop light. This desk lamp with pale green porcelain shade costs $6



A cut glass ball on top of a mahogany newel-post is particularly effective in a house where mahogany doors and glass knobs are used

The solid ball is replaced often by the more useful but less durable hollow cut glass globe for electric light. These globes are mounted on a low base of any metal desired, bronze being the favorite. The solid balls cost about the same as the heavy globes—from eight dollars up.

A Permanent Vacuum Cleaner

PERHAPS the main reason why the average household is yet to be supplied with that most useful modern appliances—the vacuum cleaner—is the imagined complexity of the equipment. The cleaning of one's home without the usual raising of dust, the discomfort of dust-laden air, and the spread of disease germs, appeals to every housekeeper. The installation of the plant, however, has been the bugbear, as special meters and circuits have been required for electric attachment, and electric lighting companies have refused to allow the old-style vacuum cleaner motors to connect with ordinary lighting circuits. Now, the vacuum cleaner has reached that state of perfection which enables a plant of one-fourth horsepower to operate satisfactorily in a large residence or a small building, with the entire approval of electric lighting companies; the motor being connected with the regular lighting wires and meters by any electrician. When once installed, the operation is simple child's play—no more dangerous nor complex than turning on the electric light.

Another objection at first made to the installation of vacuum cleaner motors has also been overcome in the approval given by the insurance companies to the newest type of quarter-horsepower motor.

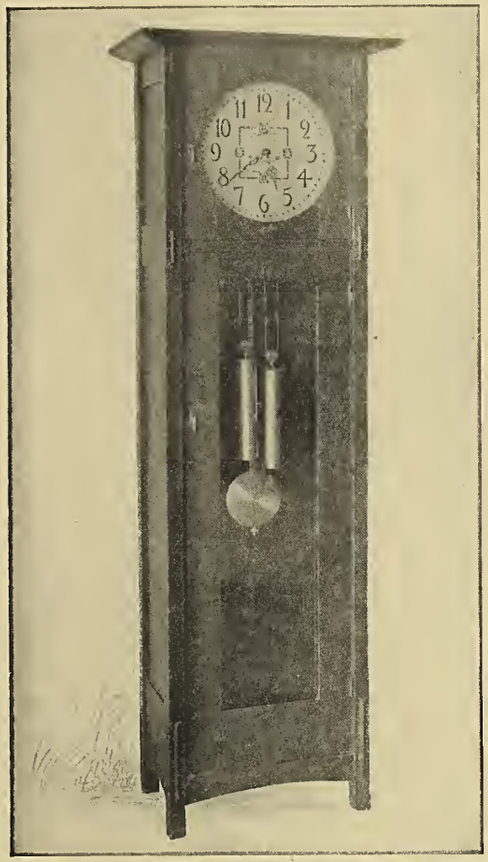
The present process of installation is simple. The small motor is placed in the basement or cellar and requires no special attention except oiling twice a year. There are no belts, chains or gears to get out of order. The dust is sucked through a central pipe into a large dust-bag concealed in the motor, which need be emptied only once in two weeks. It is advisable to use black iron pipe, which allows of no accumulation of dirt—a 1¼-in. pipe from basement to second floor, and a 1-in. pipe above the second floor.

Connection between the pipe and the cleaner is made by means of flexible rubber tubing. On each floor of the house there is a wall inlet in the baseboard where the cleaning tube is connected. This is not unsightly, but is merely a small metal cap well concealed in the woodwork. There are no water or sewer connections necessary.

If moving day comes, the vacuum cleaner is merely a piece of furniture, like the gas range—not a permanent house fixture like the furnace. The cleaner undoubtedly goes a long way toward solving the domestic problem.

Mission Clocks

MISSION furniture of a well built sort has for some time been easy to find in the shops—everything except clocks—which almost invariably have been flimsy, ill-made affairs. Sometimes,



The so-called Mission type of clock was given a bad reputation by reason of the poorly designed and cheaply built examples put on the market some years ago. A well designed pattern, such as this may now be had for about $100

in a tall clock, the hanging weights were left exposed to the air and to the touch of children, and the works were apt to be distinctly inferior in quality.

Some new Mission clocks of quite different description have, however, lately appeared on the furniture market. The grandfather's clock, six feet high, is a well constructed piece of cabinet-work; the face is a zinc plate, its soft gray contrasting pleasingly with the warm brown of the woodwork. The numerals are etched on the zinc together with a charming little decorative design. The hands are of hand-wrought iron, and the door pulls match the face in color.

The mantel clock is quaint in design, recalling some of the best modern work in German furniture. In our example the face is of copper, etched like the zinc, and with iron hands. The wood finish, done upon quartered oak, is a soft brownish green. On the pins that project, half-way down the front, rest the works, so that the pins have a structural reason.

These clocks are no more expensive than some of the atrocities in Mission guise that have heretofore attempted to tell time to the public.

Driftwood

THE charm and fascination of driftwood fires is no longer limited to seashore dwellers alone. An enterprising New England community has started an industry in the sale of this commodity, which is apt to appeal to many people who dwell inland.

The hulks of former whalers, abandoned and in decay, are broken up into convenient lengths and sold by the barrel. As the supply is rapidly being used up, the price is $5.00.

A driftwood fire is a source of additional pleasure for the Christmas season. It lends as cheery a glow as the Christmas tree, and makes a good substitute for the Yule-log—almost an impossibility in the modern fireplace.

The beauty and rarity of such a fire makes this wood a particularly desirable Christmas gift.

A Home-made Corner Bookcase

LIKE the majority of flat-dwellers, we found on moving into a new apartment that we were more or less crowded for space, particularly in the living-room. The disposal of a baby grand piano, a desk, a treasured old mahogany table and enough chairs to appear hospitable, in a room with a very limited amount of wall space, turned out to be a regular Chinese puzzle. When it was nearing a solution we found that the only place left for books was a bit of corner stranded in between two doors.

No self-respecting furniture man had ever turned out a bookcase of such shape and dimensions — we knew that without looking for it. An ordinary corner-cupboard arrangement would have accommodated just about half of the books, and a straight and narrow bookcase, such as would have filled one side of the angle, would have practically wasted the other side.

There was nothing to do therefore but get to work and fill in that corner to suit ourselves. We measured the two sides of the wall, decided on the height and carefully divided it into the required number



Or you can have a mantel type of Mission clock in which the structural pins serve the real purpose of supporting the works, for $20

of shelves; then took the dimensions to a carpenter who cut the boards accordingly. He furnished us with three upright pieces, eight pieces for shelves, two top pieces and sixteen strips for supporting the shelves. The cost was a little less than $3.50.

The shelves and top pieces were made straight at one end and triangular at the other so that two pieces joined to make a right angle for the corner. Putting the bookcase together was simply a question of a judicious use of hammer and nails, and when it was set up in place we stained it green, matching as nearly as possible the dark green walls of the room. It is perhaps not beautiful but it serves an excellent purpose.



The materials for the home-made bookcase cost $3.50; the making of it was a pleasure; and it makes useful a corner between two doors



Garden Suggestions and Queries



The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope.

December

MERRY Christmas! With this Holiday season, when we ought to find a little spare time from the regular routine of work, let us do a little planning for better gardens, better grounds, better homes. There is a lesson about this whole Christmas business which we planters should take to heart. To that much puzzling (and puzzled) person, the ultimate consumer, Christmas and all that goes with it seems to appear with annual suddenness and spontaniety. All at once more lights are turned on, the shop windows are filled, and it's here again! He does not see the more than a year's careful work back of that beautiful cyclamen in the florist's glass front; even the runabout toy on the sidewalk, and the magazine in his pocket, were clicking through the machine shop and the typewriter months before Christmas could be found on the calendar. And so it is with spring and the flowers and the vegetables: to achieve the greatest success you must begin early—start planning even now.

And while we're speaking of Christmas, why not give a few *living* presents? Why not plants for gifts? Not some bulb that has been forced at the florist's, and is in the last stages of blooming, but something that will grow and be a joy for weeks, if not years. There are many beautiful flowering plants which will stand house culture, and a number of the foliage ones. For instance, among the former, a "pan" of callas, or one of the flowering begonias—*Begonia rex*, for instance, and several of the ferns.

Then there is the Christmas tree. Why a *dead* one? You don't have to have one so large that it is necessary to take out the front windows and make a hole in the ceiling in order to get it into place. A very small one will do just as well, and be less dangerous. And in addition, you can have it alive. Put it in a small tub or keg, and after the holidays keep it in a cold place. It will not need water more than two or three times before spring; and then set it out in some spot it will beautify permanently. Visit the nursery, not the grocer's, for your tree this year.

Is It Worth While

LAST night I stood and watched the sun sink down through long, streaky black clouds beyond a desolate landscape. Leafless trees and lifeless weeds bent before the north wind. It looked pretty cheerless. Yet summer was still there, inside the eighth of an inch of glass that separated me from the outside gloom. The first carnation was open, and the first head of lettuce was at least two weeks ahead of schedule time. The greenhouse was built cheaply—"home-made." I *know* there are scores of HOUSE & GARDEN readers who would have some sort of a glass house if they but realized how readily one can be made, and how much pleasure it would afford. Wouldn't you enjoy such a sunshine shop to work in? Wouldn't the other members of your family? Then why not get together and decide to do it. Start a "building fund" for it *now*, and this time next year will see it a reality. Begin by getting a sash or two this spring, if nothing more, just to start the ball rolling. You will be surprised to see how readily it can be accomplished, if you once *decide* to do it. And until you do decide you are certainly losing one of the greatest, if not indeed the greatest, opportunity for sun-and-soil enjoyment that being free from the city offers you. *Decide.*

Don't forget to send for catalogues, and to make a real plan of your flower and vegetable garden before January first.



We nominate the partridge vine as a red-berried plant for Christmas cheer. It will last a long time after holly and poinsettia have gone

Things to Do Now

THIS month and next the seedsmen will be getting out their catalogues for next year. Why not take time *now*, and send a few postcards. It's got to be done anyway, and the sooner you get them the more you can study them—and it will pay. The farther ahead you can plan, the better. There was an illustration of that in my mail to-day. One subscriber writes asking what can be done to prevent scab on potatoes—information which cannot be put into use until next spring, but when the time comes, she will know. Another wants to know about taking in geraniums for winter blooming—and there is a good chance of the frost's getting them before a reply can reach him. Plan *ahead.*

In the Vegetable Garden

THERE is nothing to do, except lightly covering spinach, onions or other crops planted in September to be wintered, or stored in trenches, like celery, and taking up any roots, such as parsnips, that have been left. But there's a good deal to do *for* the garden. In the first place, *plan* it—next month you'll have to think about starting seeds. In the second place, get everything you can anywhere for fertilizer—old lime, muck leaves, refuse heaps of any sort. Put them on the ground in a pile, if there's no place to store them. You will be astonished at the quality of soil you'll get from that pile next year.

For the Flower Garden

THE same advice may be given for this as for the vegetable garden. Unless your roses are in a very sheltered place, they will be better off for some protection, and if that has not already been attended to, do it now. Cut back to within eighteen inches or two feet of the ground, and cover around the roots with dry, fine manure, three to five inches deep. Then after the first severe freezings, cover the entire bed with litter of some sort. Nothing is better than dry leaves, held in place by a few boughs, or a little bog hay and a few boards. As a rule the ramblers will not need protection.

Growing Heliotrope Successfully

ONE thing I have learned—not generally known—that to be at its best heliotrope must be started from cuttings every year. I write this particularly for the benefit of gardeners on the Pacific coast, where in most cases this favorite plant remains in the ground year after year, often blooming right through the winter if given a sheltered position. But it never compares in beauty of color, in size of panicles, or most of all, in fragrance, the second year with the first. Start fresh cuttings for early spring planting and pull up the old roots. They are very easily started by trailing. In the many varieties offered—I am familiar with most of them—I find the climbers far in advance of the bush varieties. "Royal Highness" and "Pink Beauty"—one with great panicles of rich purple and the other of shaded pink mauve—are nearly perfection. Strong, vigorous climbers they are, growing easily six feet, with great spreading capacity and literally covered with blossoms borne on long, strong stems, that keep perfectly for three days as cut flowers. These, with several other fine, lately introduced varieties, are of California origin, scarcely known outside of their immediate birthplace. The improved varieties are so strong and vigorous in their habits that I believe they could be easily grown in almost any climate if planted close to the south wall of a building.

Cuttings may be taken any time when the wood grows hard—September or later. They are best rooted in sand, I find, and the little tips of branches two or three inches long do best. Trailing may be done any time when the branches are long enough to bring down to the ground.

E. S.

For Christmas Time—and After

IT has long been tacitly conceded that red is the Christmas color, and for more years than I can remember the sprig of holly has held the place of honor at Yuletide festivities.

Lately there has appeared—we will not say a rival, but perhaps a supplement to the time-honored hollyberry—the splendid poinsettia, as brilliant as the breast of the Kentucky cardinal and nearly as large as his spread wings.

Not to intimate aught against either, I have a new candidate to offer for election to favor, and as Mrs. Dana tells us, "It grows not only in the moist woods of North America but also in Mexico and Japan," it seems as if most of us should have at least a bowing acquaintance with the dainty little plant. The berry, when we find it tucked away under the fallen leaves of late October, is as red as the holly and close to the ground, terminating the long trailing leafy stem.

Be careful in pulling it, not to sever the roots, because you want them; take also some tiny ferns, some very small evergreens and a few little orchids of the rattlesnake plantain, if you are fortunate enough to find them; they are distinguished by low-growing tufts of curiously white-veined leaves. Lastly, pack in a supply of woods earth in which these little beauties thrive.



The partridge vine grows under the fallen leaves in moist woods. In taking it up be careful not to break the long trailing roots. Planted in woods earth and brought indoors with a few ferns, it will keep on growing

The partridge vine is offered for sale upon the streets of Boston, placed in closed glass globes of different sizes. These are partly filled with water, and with nothing else to nourish it the plant will grow all winter. If kept closed very little water needs to be added, as that which is imprisoned is used over and over. I like better a large and spreading bowl as, open, the berries are seen to much better advantage.

Be sure, in planting the vine in its native soil, that every root is carefully placed just where it belongs, at the bottom and in the earth—a feat not as easy as it seems, as the stems are so long and slender. Put it out-of-doors for awhile, remembering that the partridge vine lives through the coldest weather in the open.

These vivid berries will not only make a charming centerpiece for the Christmas table, but will remain "a thing of beauty and a joy" all winter, when the faded, dejected-looking poinsettia has been sent back to the greenhouse, and the holly leaves have stiffened and, together with the withered fruit, have gradually fallen and been swept into the waste pile.

Not only will the berries keep plump and handsome but the vine will send out tender young shoots to terminate in delicate white blossoms. While the older stems still hold the brilliant berries, the new buds nestle in fragrant breath among them, the very essence and spirit of the early spring.

HELEN W. ROSS



You can have your garden all winter long, under glass. It is not necessary to build a large greenhouse or an expensive one, but you can have flowers and some vegetables all winter if you will but make up your mind to have a small greenhouse next year

Ingenious Devices

LABOR-SAVING SCHEMES AND SHORT CUTS IN THE HOUSE AND IN THE GARDEN

In Planning the Dining-room

FREQUENTLY in planning a dining-room there are two opposing factors to be taken into consideration. One is the need for plenty of window space so that the dining-room may be bright and cheerful. The other is the need of wall space for sideboard, china or glass-cabinet and serving-table. In the adjoining illustration these two needs have been cleverly satisfied by raising the level of the middle sill of a group of windows so that the sideboard did not make necessary six feet of blank wall. Incidentally, the brilliant lighting makes even more attractive the silverware that furnishes this sideboard top.



The necessity for sideboard wall space and the desirability of brilliant lighting for the dining-room were successfully accomplished here

Rain Conductor Troubles

A SEMI-FLUID composition can now be procured which will most effectually stop leaks in tin-work. I have seen it used with the best success in leaks where the chimney passes through a tin roof, and in rust holes in gutters. As it is quite inexpensive its use will often save the replacement cost of new material.

In this connection it is well to remember that leaders and gutters are subjected to much wear, and the best material is an economy. If soldering repairs are necessary, the acid should be immediately washed off as its corrosive effect induces rust. F.

Unfinished Table Tops

A DINING-TABLE top that does not need constant care to preserve it from acquiring white marks from hot dishes is a comfort to the housewife.

Some tables are sold with unstained and unfinished tops. These remain free from all permanent marks or spots. They can be washed if necessary and need no especial care, except an oiling once a month, rubbing the wood well. I recently saw one of these tables—a reproduction in mahogany of an old Southern model, that had been in use for a year. The top is already taking a fine color, while its owner assures me that one of the worries of her life is removed. The highly finished top usually seen, needs careful treatment, and is especially difficult to insure if there are small children in the family. Yet the natural wood top is said to be rather unpopular with women buyers, a fact perhaps due to our national dislike of waiting for results.

A Serviceable Caster

IN these days of polished floors one is glad to find a caster that can be easily applied and that while invisible will make it possible to move chairs, as well as all heavy articles of furniture, over the floor silently and easily. The casters work equally well upon carpets and obviate all wear and tear upon floor coverings. They sell at 15 cents for a set of four.

Home-made Butter

EVERY family can now make its own butter. The simple churn is easily cleansed and readily put together. The glass jar with the inside rib and the porcelain dasher make it especially sanitary. It will make butter in one minute, and the churn will also whip cream in twenty seconds and mix delicious mayonnaise dressing in thirty seconds. The family size is $2.50.

A Better Light

WHEN your lamp fails to give a good, clear light and begins to burn dimly, it is a sign that the burner wants boiling; any attention to the oil or wick will make little or no improvement.

Take the lamp apart, remove the wick and then boil both burner and wick in hot water into which has been thrown some washing soda.

When every part has been thoroughly cleaned and dried, put in the wick, trim it, fill the lamp with oil and you will find it will burn as well as ever.

Many housekeepers throw away the wick, sometimes the burner too, and buy new ones, when really all that is necessary is just to boil them out a little. J. J. O.

System in the Kitchen

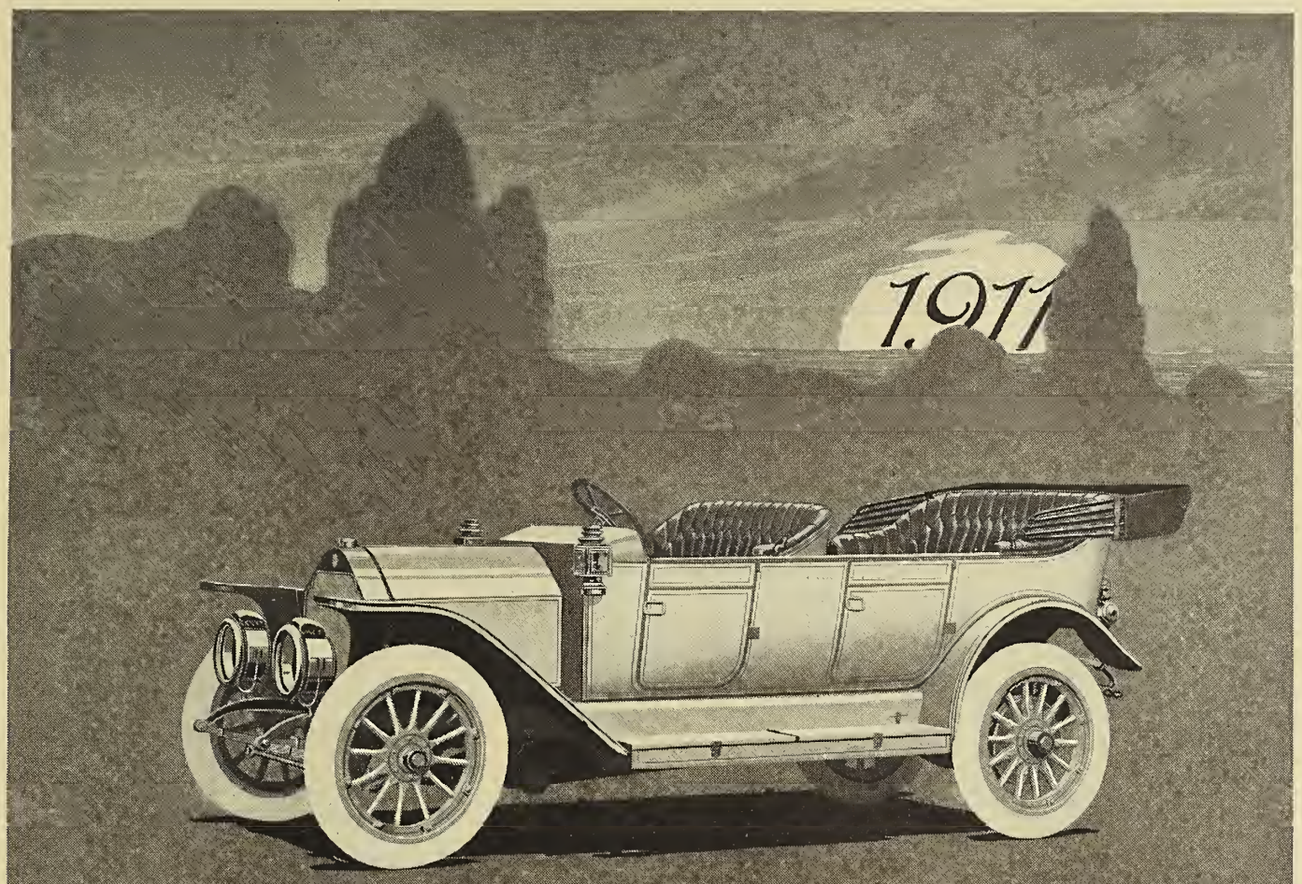
THE systematic housekeeper will welcome the kitchen lid rack that holds covers of any size or shape. These racks are in general use in the kitchens of the orderly hausfrauen in Germany.

Sanitary Dust Cloths

DUSTING cloths that are chemically treated, not only dust clean and polish thoroughly, but they absorb the dust. They are sold in various sizes from 15 cents upwards. Broom covers of this dustless cloth are ideal for cleansing walls and can be had for 35 cents.

An Efficient Mop

A NEW mop that really scrubs a floor is made of heavy twisted cotton which is held together by a plate into which the handle fits tightly. This mop will easily go under heavy furniture and radiators, and is, therefore, sanitary. It can be used under the faucet, thus furnishing the clean water essential to thorough cleaning. It is also an ideal mop for cleansing and polishing hard wood floors. The ordinary family size sells at 50 cents.

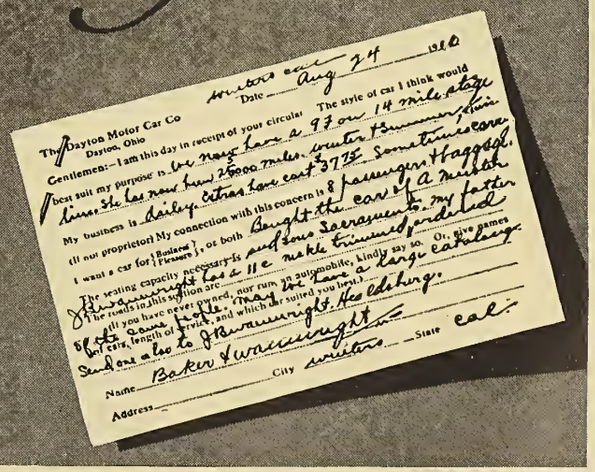


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Dayton, Ohio R


The Dayton Motor Car Co
Dayton, Ohio

Date Aug 24 1910

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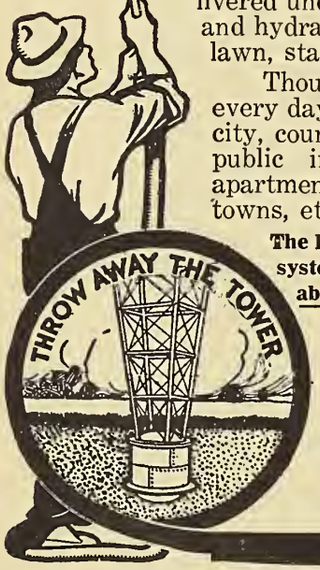
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"Twenty-six years back I used your Shingle Stains. To-day in extending the roof these shingles had to be removed. Not a one decayed in the entire lot, and the house is in a very exposed location."

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Agents at all Central Points



Stained with Cabot's Shingle Stains.
Davis, McGrath & Kiessling, Architects, N. Y.

What the Period Styles Really Are

III. ENGLISH FURNITURE.

(*Continued from page* 356)

eral shelves enclosed by rails, not panels, so the air could circulate, and some of them had open shelves and a drawer for linen. They were used much as we use a serving-table, or as the kitchen dresser was used in old New England days. In them were kept food and drink for people to take to their bedrooms to keep starvation at bay until breakfast.

Drawing-tables were very popular during Jacobean times. They are described as having two ends that were drawn out and supported by sliders, while the center, previously held by them, fell into place by its own weight. Another characteristic table was the gate-legged or thousand-legged table, that was used so much in our own Colonial times. There were also round, oval and square tables that had flaps supported by legs that were drawn out. Tables were almost invariably covered with a table cloth.

Some of the chairs of the time of James I were much like those of Louis XIII, having the short back covered with leather damask or tapestry, put on with brass or silver nails and fringe around the edge of the seat. The chief characteristic of the chairs of this time was solidity, with the ornament chiefly on the upper parts, and they were molded oftener than carved, with the backs usually high. A plain leather chair called the "Cromwell chair," was imported from Holland. The solid oak back gave way at last to the half solid back, then came the open back with rails, and then the Charles II chair, with its carved or turned uprights, its high back of cane, and an ornamental stretcher like the top of the chair back, between the front legs. This is a very attractive feature, as it serves to give balance of decoration and also partly hides the plain stretcher from sight. A typical detail of Charles II furniture is the crown supported by cherubs or opposed S-curves. James II used a crown and palm leaves.

Grinling Gibbons did his wonderful work in carving at this time, using chiefly pear and lime wood. The greater part of his work was wall decoration, but he made tables, mirrors and other furniture as well.

The room at Knole House that was furnished for James I is of great interest, as it is the same to-day as when first furnished. The bed is said to have cost £8,000. As it is one of the show places of England one should not miss a chance of seeing it.

Until the time of the Restoration the furniture of England could not compare in sumptuousness with that of the Continental countries. England, beside having a simpler point of view, was in a perpetual state of unrest. The honest and hard-working English joiners and carpenters adapted in a plain and often clumsy way the styles of the different foreigners who came to the country. Through it all,

however, they kept the touch of national character that makes the furniture so interesting, and they often did work of great beauty and worth. When Charles II came to the throne he brought with him the ideas of France, where he had spent so many years, and the change became very marked. The natural Stuart extravagance also helped to form his taste, and soon we hear of much more elaborate decoration throughout the land. Many of the country towns were far behind London in the style of furniture, and this explains why some furniture that is dated 1670, for instance, seems to belong to an earlier time. The famous silver furniture of Knole House, Sevenoaks, belongs to this time. Evelyn mentions in his diary that the rooms of the Duchess of Portsmouth were full of "Japan cabinets and screens, pendule clocks, greate vases of wrought plate, tables, stands, chimney furniture, sconces, branches, baseras, etc., all of massive silver," and later he mentions again her "massy pieces of plate, whole tables and stands of incredible value."

In the reign of William and Mary the Dutch influence was naturally very pronounced. The change in the style of chair was most marked and noticeable. They were more open backed than in Charles' time and had two uprights and a spoon- or fiddle-shaped splat to support the sitter's back. The chair backs took more the curve of the human figure, and the seats were broader in front than in the back; the cabriole legs were broad at the top and ended in claw or pad feet, and there were no straining rails. The shell was a common form of ornament, and all crowns and cherubs had disappeared. Inlay came to be generously used, though there were many cabinets of beautiful Dutch marquerterie even before the time of William and Mary. They used flower designs in dyed woods, shell, mother-of-pearl and ivory.

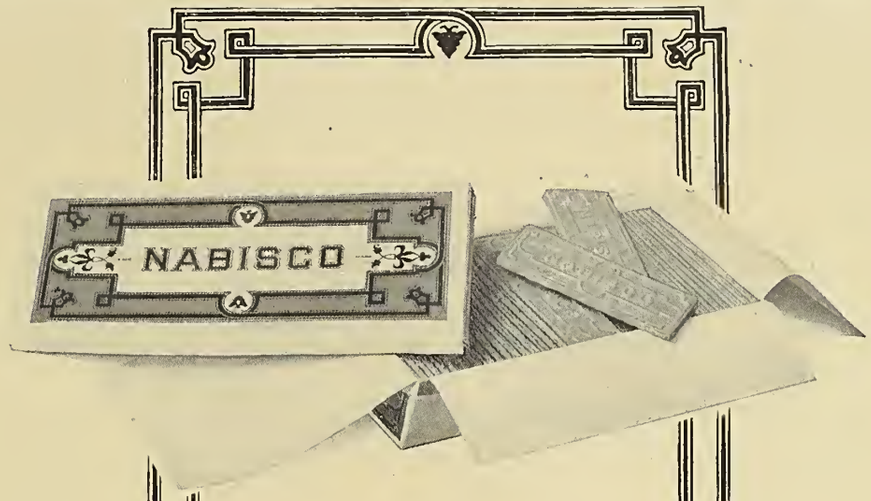
In the short reign of Anne it became the fashion to have great displays of Chinese porcelain, and over-mantels, cupboards, shelves and tables were covered with wonderful pieces of it. The Dutch influence lasted until the first quarter of the eighteenth century when the Georgian Period began, and Chippendale and his famous contemporaries developed the beautiful styles that go by their well-known names.

The Restoration of an Ohio Farmhouse

(*Continued from page* 359)

which we have been fortunate enough to secure formerly stood in these rooms, and it seems right and fitting that they should find their way back to the old home. The crane and andirons which we found in the attic are again installed in the living-room fireplace. The old brass knocker, mended at a machine shop, is mounted on the front door.

Among our chief treasures are a book-



A dessert confection with delicateness of flavor and sweetness that delight a taste for the exquisite

NABISCO

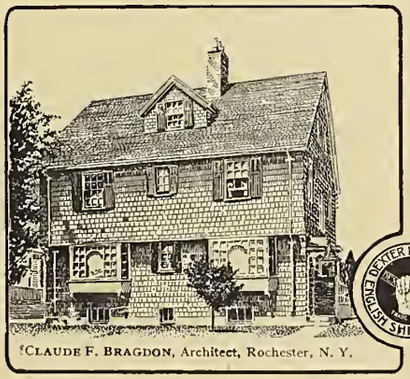
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CLAUDE F. BRAGDON, Architect, Rochester, N. Y.

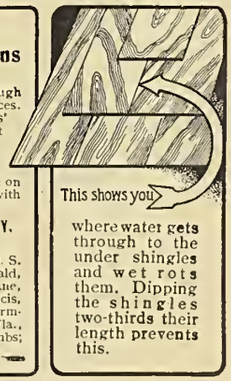
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where water gets through to the under shingles and wet rots them. Dipping the shingles two-thirds their length prevents this.

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A Butler's Pantry Door

should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

JOSEPH BARDSLEY
147-151 Baxter Street New York City

case with leaded glass doors, a pedestal sewing-table, a quaint mirror and a davenport, all of mahogany. In the hall we have a curly-maple card table with pedestal base, a grandfather's clock, a davenport and a mirror with wide mahogany frame. Our third old mirror hangs in the dining-room over a small, old-fashioned buffet. My pewter, every piece of which is over one hundred years old, is arranged on the dining-room mantel. Two of our bedrooms are furnished in curly maple heirlooms, the bureaus having still the original glass knobs.

On our walls hang several portraits of men and women who ocupied this home many years ago. They seem to look approvingly upon the old rooms and the new occupants.

Peony Trouble

I HAVE read with much interest the peony article in a recent issue, and am sending you, under another cover, samples of peony roots and leaves, to show my experience in peony trouble. I shall be very grateful if you can suggest anything as a cure. Out of a dozen peonies planted four years ago, only one (taken from an old garden), has grown and blossomed. The other eleven come up every year, grow about ten inches, then turn black, as if burned, like sample leaf sent.

At the roots of some I find quantities of ants, angle-worms and small slim worms like the angle-worm. Can that be the ant worm? The peonies are planted around a large bed of delphiniums. The bed is covered in the early winter with manure. As these peonies are rare varieties, the result has been most disappointing. I am making a bed of new peonies and would like to guard against a repetition of the trouble.

Mrs. D. W. T.

The peony root is evidently infested with some sort of a borer. The insect, however, was not in the root sent, so that we cannot say definitely what it is. Probably it is the common borer in the roots of the iris which is the larva of a large moth. This moth deposits its eggs on the leaves of the iris near the ground in the fall of the year, and it probably follows the same habit in the case of the peony. If this is the case we would advise that all parts of the peony above the ground be cut off and burned in order to destroy any eggs that may be on the stalks. This will probably avoid the trouble next year.

It would be well to dig in around the surface of the peony some well rotted manure before the ground freezes so as to give it a good start next spring.

The peony ordinarily is remarkably free from any disease. It might be well to move the roots from their present location as the soil may be at fault, but perhaps it is just as well to try the burning process first and see how the plants come up next year.

Strawberry-Patch Mulch

THE quality, quantity and proper application of manure is of the utmost importance in all garden operations. Few have any conception of the immense quantity necessary to produce heavy crops. I am almost tempted to say that one could not use too much.

It is quite possible, however, to mulch too early. I made that mistake last year. After a heavy mulch of night-soil and leaves put on my strawberry-patch in the middle of November, I found the plants blooming in December. I counted sixty blossoms in the space of a few yards. Such experience shows that December 15th is early enough.

Cover the patch well with leaves of every kind that falls about the grounds, then lay a liberal amount of manure over the leaves. I find it a good plan to change the fertilizer often. This year I have used cow-manure.

Each year I add two rows of a new variety of plants at one end of the patch and spade two rows under at the other end, planting with something else. I find this a most satisfactory proceeding. It keeps the patch new and gives a variety of berries.

Mulch acts as a winter protection to the plants. Without it they are easily subject to frost-bite, and sometimes are even crowded out of the ground showing a total loss of labor and expense.

Nature Through a City Backyard

By DANIEL H. OVERTON

SPEAKING on outdoor life and recreation at a parents' meeting at one of our public-school kindergartens a short time ago, I noticed on their program a striking little cut, which I learned later was done by an artist friend of mine. It was the cut of a window opening out of a library, and above it was this legend: "In good sooth, my masters, this is no door; yet it is a little window that looketh upon a great world."

Now, that is just what my backyard is to me. It is not a door, but just a little window looking out upon the great world of country life, and of growing things. My study desk is by a window that looks out through the backyard, into the great world. I have been studying Nature through that little window for nearly thirteen years, and have been in touch with her for ten months of every year. Even in the winter when the snows lie deep this vista is not without interest, but during all of the growing months of the year it is full of plants and flowers. When I leave it for a time to go out into the real country I find it nearer and dearer to me because I have been studying it through my little window.

That backyard of mine is full of perennial plants and flowers. We like those best because they come in the early springtime, and because they come very largely of themselves.



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A glance into our attractive catalogue will quickly show you why private families, large hotels, hospitals, railroads and steamship lines have bought Born Steel Ranges in preference to all others.

Write us to-day and we will send you our booklet, "A Glance into an Ideal Kitchen," and the Born Catalogue giving full information, and the name of your nearest dealer, or show you how you can buy.

Remember Born's Ranges cost no more than the ordinary kind.

THE BORN STEEL RANGE CO., 2182 E. 90th ST., CLEVELAND, OHIO
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A three compartment house at Camden, Maine.

Two More Reasons Why You Should Have a Greenhouse

YOU need one to protect, during the colder months, the various tub plants, shrubs and moveable trees you have about your grounds and verandas during the summer. They look a bit weary and bedraggled at the end of the season, but a winter in the greenhouse brings back all their vigor and beauty.

You also need a greenhouse to start things going early for both your flower and kitchen garden. You very much need one for this purpose, especially if the season is a bit short. What a lot more satisfactory, for instance, to have cosmos in bloom the last of July instead of middle of September. Tomatoes and egg plants a month earlier certainly appeals to you.

Two plain, common sense reasons for owning a greenhouse. Just think of the all winter flower joys besides!

But go carefully about buying your greenhouse. Very carefully. There are definite defining reasons why the U-Bar is the best greenhouse for you. Our catalog tells why. One of our representatives tells them even better. Which shall we send?



The rejuvenating compartment for the outdoor and porch plants.

U-BAR GREENHOUSES

PIERSON U-BAR CO.

DESIGNERS AND BUILDERS 1 MADISON AVE., NEW YORK

First of all there is the pussy-willow. One had been in the front yard when we came to the house about thirteen years ago. Some one had cut it down, and had attempted to dig it out in order to get rid of it. But it would not die and in eight years it grew into a great tree into which our boys used to climb; and then when it began to decay at the trunk, we slipped some of the branches for the backyard, and cut it down. It came up from the roots again, and is now a splendid tree nearly five years old, the delight of hundreds who pass the house in the early springtime. The five-year-old in the backyard is also a beautiful tree. Through these trees I watch the coming of the spring, for the pussies on the branches, formed the fall before, begin to swell out and show their white heads in February, and are out of their little houses in March, and in full bloom in April when the snows and the frosts are still upon them.

After the pussy-willows come the daffodils. Up with the first warmer days of March, they are in bloom in April almost as early as the pussies. Then in the last days of March, or the first of April, the bleeding-heart, the fungus-lily, the lily-of-the valley, the spirea, and the crowfoot come up, and the iris, and the ribbon-grass begin to show green. The lilac, the syringa, the deutzia, the rose, the honeysuckle break forth into leaf, while the hepatica, and the fern come up in the shady corner despite the chill, and the April snows. When May comes there is all the joy of watching these various plants spring into bloom and fill the yard with color, and in June the roses, spirea and syringa add still more of brilliant beauty.

Besides these perennials there are plants from tubers like the maderia vine, and from the seed like the morning glory. We train these vines over the fences. We also have a pansy bed blooming through the whole summer and even into the frosts of autumn. All these add to the life and beauty of the window until it is just full of the life and beauty of the great world.

Now and again the birds come and alight in my garden. Once in a great while the visitor is a robin. In the fall of 1906 a pair of brown-thrashers gave me a call, and in 1907 they were here from September 19th to October 3d. One day in May, 1907, I heard a sound that took me back to the hedgerows and the woods. It was, "Chewink, chewink," and there, sure enough, was a pair of those pretty birds in my pussy-willow tree. On the same day in May a pair of cat-birds gave me a call. On October 5th, 1907, a flicker visited us for half an hour and dug worms in the backyard.

One morning during the same month I heard a bluejay call, but he flew before I could locate him. Twice a year, for about a week during the early spring and the late fall the starlings call to us from the top of the church steeple next door. But the strangest visitor of all was a

(*Continued on page* 378.)

ENOS LIGHTING FIXTURES



COMPLETE harmony between lighting fixtures and the other features of a room is imperative if the height of the decorators art is to be achieved.

In this connection the ideas embodied in Enos Fixtures often go far toward solving perplexing questions that confront the home builder.

Before making a final decision with regard to lighting fixtures write us. We will refer you to our nearest office where you will find suggestions well worth considering.

When buying lighting fixtures look for the Enos Trade Mark. It is a guarantee of fine material and careful workmanship.

Catalogue No. 23 sent on request

THE ENOS COMPANY
Makers of Lighting Fixtures
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Salesrooms: 36 West 37th St., New York



Rookwood Architectural Faience

This illustration shows the seal of Miami University carried out in Rookwood Faience in true heraldic colors, and is an example of what can be done for the color enrichment of buildings.

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THE comfort of security is the *certainty* that when you close your door—the lock will spring shut and that *no* one can open that door with any key but the right one.

The Successful Burglar.
This sort of thing may happen to you. It does happen right along to people whose doors are fitted with ordinary locks.

Add a Yale Night Latch to your doors no matter what other lock is there already. You can put it on *yourself.*

This is a picture of the Yale No. 42 Night Latch. It costs from $1.50 upward; there are many sizes and types.

Of hardware merchants everywhere. Ask us for "His First Latch Key," a fascinating little story, or (if you are thinking of building) say you want our more elaborate, more serious illustrated book about the "Yale Hardware for Your Home." Free of course.

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Gardeners who understand up-to-date methods and practise are in demand for the best positions.

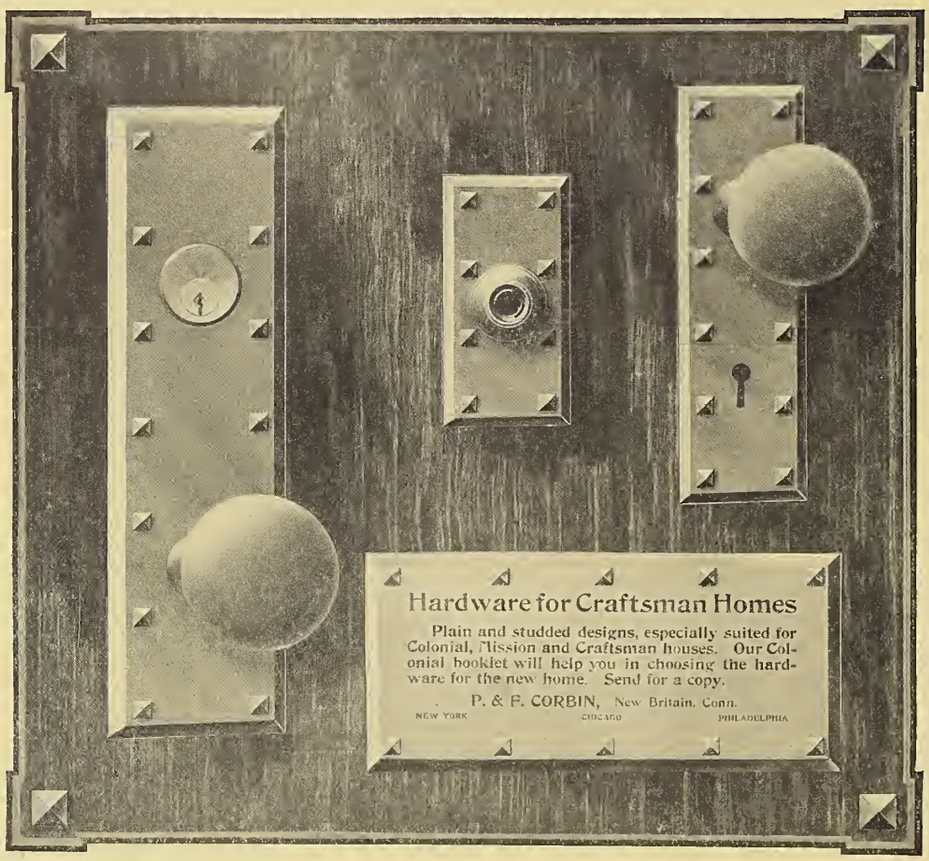
A knowledge of Landscape Gardening is indispensable to those who would have the pleasantest homes.

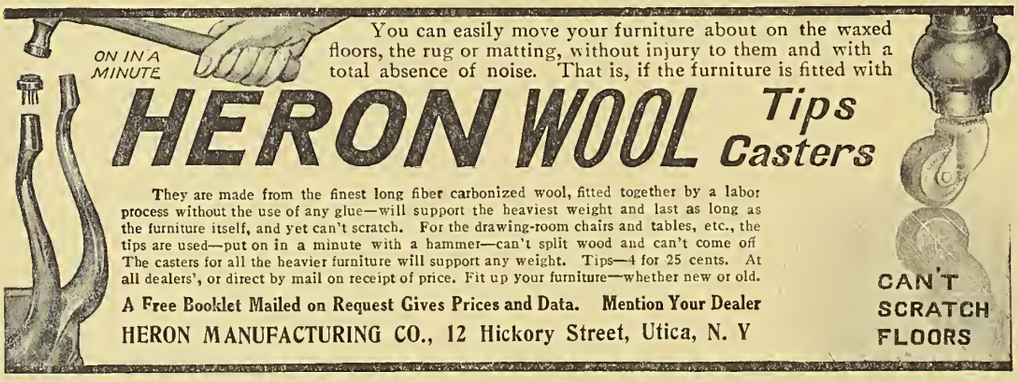
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KOLL'S PATENT LOCK JOINT COLUMNS
Suitable for Pergolas, porches and interior use.

We also publish catalogues P-29 of sun-dials and P-40 of wood column

(*Continued from page* 376)

humming-bird which sipped honey from the morning glories, and the salvias. All these welcome visitors are brought by my garden—sometimes it even induces the butterflies to call.

Perhaps the greatest mission of this garden is as a playground for our children. A child is unfortunate indeed if he must grow up apart from natural beauties, and even as small a space as a backyard can give the recreation found among growing things.

Ruskin has said: "It is at your own will that you see in that despised stream, the ugly gutter, in the heart of the foul city, either the refuse of the city, or the image of the sky—so is it with almost all other things that we unkindly despise." So, too, it depends on us whether we shall see in the despised city backyard, a wilderness of weeds, and an urn of ugliness, or an image of the great world of life and love and beauty.

Why You Should Have a Workshop and How

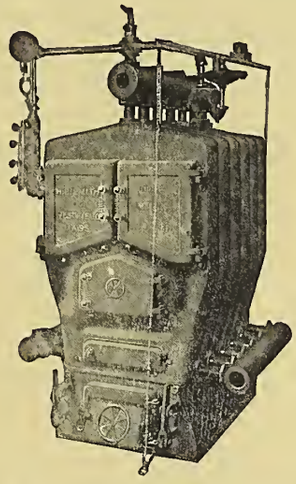
(*Continued from page* 353)

Ratchet brace, 8 in. sweep	$1.40
Auger bits, 4-16, 6-16, 7-16, 8-16, 10-16, 12-16 in. diam.	1.90
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Winged divider, 6 in.	.20
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Flat-nose pliers, 5⅛ in.	.40
Round-nose pliers, 5½ in.	.40
Knife-handle monkey wrench, 8 in.	.50
Pipe wrench	.70
Tinner's snips, 11 in.	.85
Set of bit stock drills for brace or for spiral screwdriver	.50
Handled warding bastard file, 4 in.	.40
Handled half-round bastard file, 6 in.	.45
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Glass cutter	.10
Oil stone	.35
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Nail set	.10
Bench duster	.25
Total	$26.60

In addition to the tools you will need a good bench with a wood vise attached. An iron clamp vise with, say, 1¾ in. jaws,

(*Continued on page* 380)

MILLS WATER TUBE BOILERS



No. 24 Mills Water Tube Steam Boiler

THIS make of boiler is endorsed by leading heating engineers as the refinement of boiler making.

A trial will demonstrate its economy.

Fire Tube surface greater, Grate area less, larger Combustion Chambers than ordinary Sectional makes is the reason.

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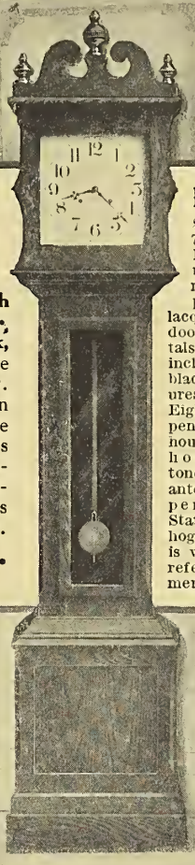
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SPECIAL INDUCEMENT: We offer this beautiful HALL CLOCK, like illustration, for $32, less 10% cash with order, or $28.80; and as a special proposition, cash with order, we will put your monogram, tastefully designed, on dial of clock, WITHOUT CHARGE. This clock is a thoroughly reliable timepiece and fully warranted and guaranteed to keep perfect time for *ten years*. **SHIPPED ON APPROVAL, FREIGHT PREPAID.** Satisfaction guaranteed—or return at our expense and money cheerfully refunded. The cabinet work is splendid workmanship, a most attractive ornament, adds a charm to the hall or room. The movement is of our standard construction, being made by skilled mechanics, of selected material, and technically correct in all respects. Kindly give the name of two business houses or banks as reference, if *credit* is desired. *Send for Catalogue.*

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The Largest Manufacturers of Hall Clocks in the World

Description
Size. Height, 7½ ft., weight, 150 lbs. Ornaments: Top ornaments brass polished and lacquered. Both doors French crystals. Dial 12½ inches square, black Arabic figures. Movement: Eight day. Visible pendulum. Strikes hours and half hours on soft-toned gong. Guaranteed to keep perfect time. State if oak or mahoganized cherry is wanted. We refer to any commercial agency.

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SPEAR'S

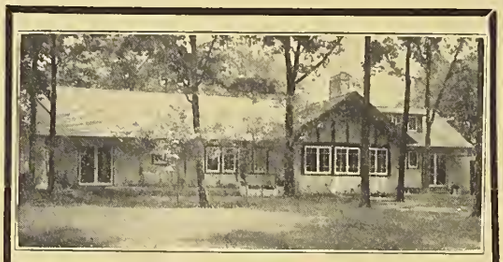
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Every window a casement. Every casement fitted with our "BULL DOG" adjuster. Everybody happy—owner—tenant—architects.

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Post a postal for our Casement Booklet

The Casement Hardware Co.
154 Washington Street
CHICAGO, ILLS.

(*Continued from page* 378.)

will be a necessity also, at a dollar, in order to keep your wood vise in good condition.

Racks and hooks for the tools will be needed, not only for your own convenience in being able to lay your hand upon a given tool at a glance, but also for their psychological effect upon would-be borrowers.

An excellent combination bench and tool rack, four feet long, with two wood vises attached and with drawers and cupboard in the front, built substantially of hard maple, may be had for $15. Do not make the common mistake of buying a good set of tools and then attempting to save money by thinking that any sort of a home-made bench will serve. A good bench is as much an essential as a good saw.

So there is your complete outfit, minus nails, screws and wood, all at a cost of, say, $42. It will enable you to do good work—work that you will take pride in, and, take my word for it, it will bring you an avocation that will teach you a new joy in living.

How One Man Solved the Lighting Problem

(*Continued from page* 351.)

shapes and bolder in design, and it is often desirable to throw the light in considerable quantity in one direction, especially if the lamp is to be used for reading or writing.

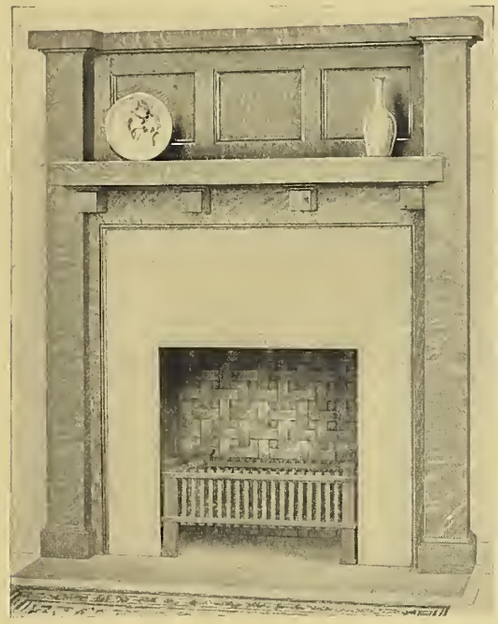
An interesting form is the cylinder, for spaces where the spreading form is not desirable, and where the light must be more evenly controlled and diffused. Even where the light is to be thrown on a special object, as in the illustration where the peacock is so cleverly lighted, the cylinder can be made to direct the light up or down according to the number and disposition of open spaces in the design.

The flat screen, both for candles and for use on electroliers, is an extremely useful form, since it conceals the naked flame or the bulb from the eye, and at the same time admits of the full force of the light being thrown on some object. The screen is also an interesting problem for the designer, as it may take almost any form, and therefore be made a consistent part of the scheme of decoration. One illustration shows an oblong screen of this type hung on an electrolier, which is placed in front of a beautiful old Japanese screen, and brings into bold relief its spots of dull rich gold.

Japanese papers may sometimes be used for backing the shades, but is on the whole less satisfactory than silk. When the shade is ready for mounting, it should be put carefully over the frame and secured with a few stitches of stout linen thread, and is then ready for the final process—the sewing on of the galloon. The edges

(*Continued on page* 382.)

Christmas and the open fire have been sung by poets in all ages.



WOOD MANTELS

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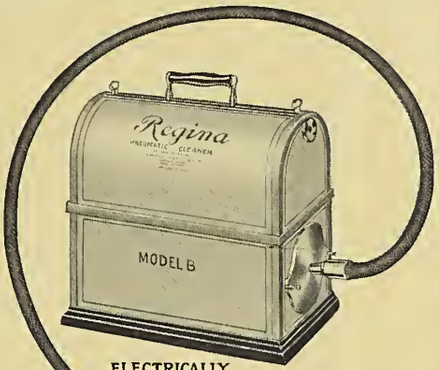
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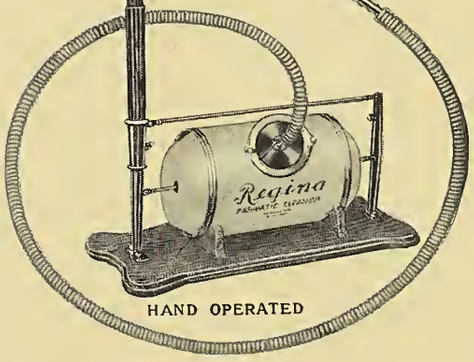
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McBride, Winston & Co., Publishers, 449 Fourth Ave., New York City

(Continued from page 380)

and any joinings that have been made are usually covered with galloon of gold or silver, which may be bought at any shop where upholsterer's materials are sold. The galloon serves two purposes, that of a finish for the edge to define and emphasize the form as a whole, and a covering for the close sewing of the whole shade to its wire frame, giving the necessary firmness and stability. The shade is sometimes enriched by using a gold or silver lace on the edge. Candle shades or even the smaller lamp shades do not always require this finish, since they keep their shape without being sewn to the frames. Various modifications of material and finish will doubtless suggest themselves to the inventive craftsman, and color and design will depend upon how much decorative value is required in the general scheme of the room. The making of the light-shades an integral part of the construction and decoration of the room will result in a combination of charm of detail with restfulness of general effect, and that beauty which lies in the subordination of each part to the whole.

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Few of us indeed cannot remember with a thrill of pleasure some old tree which formed the background of many a childish adventure. It is, perhaps, not as stately and handsome as some now in our own grounds, still it is the best beloved of all. And why? Because of its associations.

Why not create pleasant associations around some tree by connecting with it the lives of our children? Why not plant birthday trees? Think of the pleasure a child will have in watching the growth of a healthy tree planted on his birthday.

(Continued on page 384)

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Simply add ale, beer, water or milk; heat in chafing dish or sauce pan, and serve on toast or crackers.

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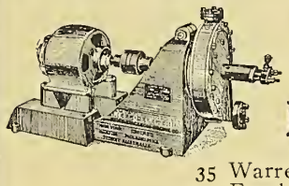
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Quart "	$ 85 "	Quart "	$.98 "

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Three Dutch Miniatures

(*Continued from page* 382)

Such an interest cannot fail to have a beneficial effect upon an imaginative child. As the tree outstrips him in growth until it finally is of size to offer shelter, an affection must grow for it. The child will feel that something permanent connects him to his home—something of Nature that is his close relative.

The practical difficulties suggested by this idea, such as unfavorableness of season or place, are easily remedied. If the birthday occurs during the summer and a deciduous tree is chosen, you should proceed as follows: Early in the spring when nursery stock is dormant obtain your tree. Select one about a foot taller than the child you desire to honor so that when planted it may be cut back some twelve inches. This feature, unimportant in itself, adds some interest to the tree in the child's mind. He can, in later years, refer to the time when "we both were of the same height." Plant the tree in a large pot, or a small box, but large enough to contain the roots without cramping them. The pot, tapering upwards, allows the ball of earth to be taken out with a minimum danger of disturbing the roots.

Choose the permanent situation. Find out the ultimate height and width the species you have selected will attain at maturity. Give it room. Starting with a sound and thrifty tree and giving it room all around is sure to give you a symmetrical, handsome tree. Make a good hole for it. Much depends upon the nature of the natural soil and the species to be planted. Hard maples like a loamy clay soil, and a small maple planted in such soil requires a comparatively small hole—say three feet in diameter and two feet deep. When the roots get beyond this limit they are vigorous enough to penetrate the virgin soil.

Let the child dig at least the first spadeful and afterwards hold the tree while it is being planted, or in other words, let him imagine he is an important factor in the planting. A photograph of those interested in the planting forms a very good record of the occasion. On the anniversary of the event another picture might be taken and if done annually a very interesting family album would result.

For winter planting select your tree in the fall and plant in a box or crate. Do not use a pot as the frost may crack it. If the birthday occurs early in the winter, before zero weather is expected, let it stand out doors, not sunken into the ground; but if zero weather is expected, stand it in a shed, barn or cool cellar, or outdoors with some strong manure thrown over the box. In the meantime, before frost occurs, make the hole and pile over it a small wagon load of manure, making the pile convex shape. This will keep the frost away from the center of the hole so that the tree may be planted at any time. When planted place some manure around the roots, and wrap the trunk with straw.

W. C. EGAN



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In order to attain this you must demand the use of Mineral Wool in its construction. Your home will be made comfortable from cellar to garret. It insures protection from Summer heat and the Winter's cold. It is fire-proof, sound-proof and keeps your home free from insects and disease germs. This is indeed comfort.

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136 Cedar Street **New York City, N. Y.**



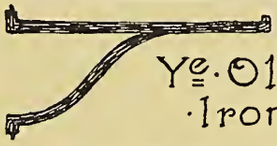
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Gives a charming touch of the antique to a fireplace. Send for our "Hints on Fireplace Construction." **The H. W. Covert Company,** 169 Duane Street, New York.

Pleasure, Pride and Profits

from gardening are to be had only when proper tools are used. The busy man with but an hour each day must make the most of his time. The woman who gardens should have the most convenient tools, and for the boys and girls who help, the tools should be simple, reliable and easy to handle. Start your next garden with the **IRON AGE** **No. 6 Combined Hill and Drill Seeder and Double and Single Wheel Hoe.**

Can be used in several unusual, but necessary combinations to plant, weed, cultivate, etc. Saves seed, time and labor and helps to raise a better crop An economical and satisfactory investment. Used and recommended everywhere for many years. Price, $12.00. Other garden tools from $2.50 up. To commemorate our 75th Anniversary, we have built a 64 page catalogue, with detailed illustrations and full descriptions of our complete line of farm and garden tools, including potato machinery, horse hoes and cultivators, orchard tools, etc Free. Write to-day Box G45 Bateman Mfg. Co., Greenloch, N. J.





A HAPPY THOUGHT FOR YOUR CHRISTMAS TREE

DON'T have the ordinary, commonplace stub of a tree set up in wooden stilts. Buy one of Hicks *live Christmas Trees* and the day after the holiday's frolic, plant it out on your lawn. The frost is not deep enough then to interfere. Next spring your tree will be all ready to begin growing with the first call of the robins return.

It can be delivered to you by wagon, automobile, or shipped in a crate. We will carefully wrap the roots and earth ball in a heavy canvas, so both the tree and your house floor will be protected.

When you are ordering that Christmas tree for future delivery, why not include some pines, spruces or cedars, and have them sent along at once. Don't wait till spring to plant them, as then the ground is soft and your lawn will be torn up by the planting. And there's another reason—the trees do better if planted now. We have any size evergreens you may want, from 6 inches up to 25 feet.



This residence was built in the midst of a village where the surroundings were barns, stables, church sheds, wood piles, laundry yards and railroad tracks. By a tall, narrow plantation of evergreens, we completely shut these out. A beautiful lawn and garden makes it a delightful retreat. Have you not a similar problem that we can solve with one or two carloads of large evergreens from our nursery or from the collecting fields where they are growing wild? We keep busy all winter, moving in large wild evergreens and can just as well move them for you.

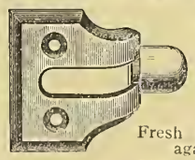
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IVES WINDOW VENTILATING LOCK

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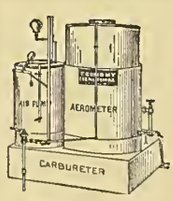
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may enjoy city comforts and conveniences at less cost than kerosene, electricity or acetylene, with None of their dangers, by using

Economy Gas Machine

Produces gas for light and kitchen fuel. May be lighted the same as electric light, without batteries or wires. Call or write for list of satisfied customers.

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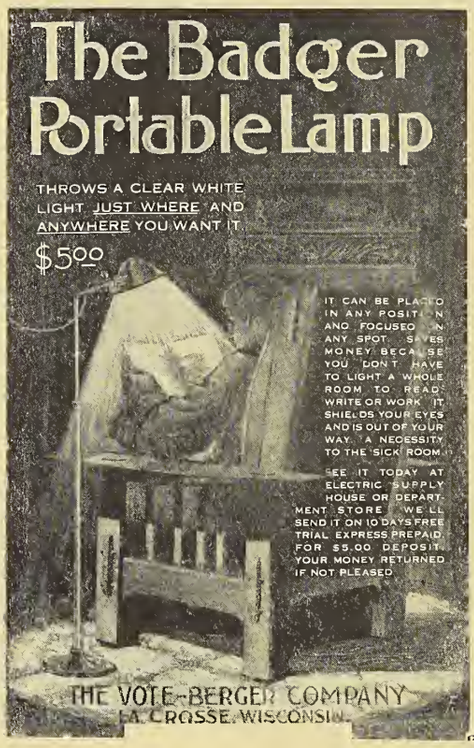
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The Badger Portable Lamp

is an ornament to any room; a convenience and a luxury for reading, writing or any kind of home or office work.

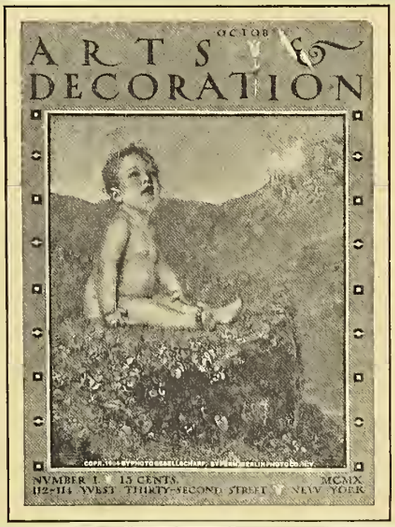




SEE the BADGER PORTABLE LAMP at your dealer's or let us send you one on approval.

¶ As a Christmas Present to Father, Mother, Sister or Brother, you can be sure of their greatest appreciation.

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ARTS & DECORATION

Is the only monthly magazine devoted to this natural and essential part of home-making. It expresses that appreciation of art which marks the higher development of American life.

It is the most widely read publication of its kind in the world because it reflects the widespread enthusiasm of the present day for refinement in home surroundings.

Well-built homes, new ideals in decoration, and the number of art lovers the country over, are evidences of a far reaching movement.

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Artists Who Have Made Furniture and Decorated Rooms.
Winslow Homer: An Editorial.
A Plea for Oak—Its Return to Popularity.
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First issue will soon be out of print and hard to get. Sent only to those entering Yearly Subscriptions now. Send $2.00 for 14 months' subscription.

ADAM BUDGE, Publisher, 112c West 32d St., N.Y.

Making Gift Plants Bloom Again

(*Continued from page* 343)

The cyclamen is another lovely flower that often perishes with the first season. While flowering it should be kept in a room as near fifty-five or sixty degrees as possible, with moderate air and water. Soon after the flowering period, the leaves will begin to turn yellow. Now remove to a cooler place, and gradually withhold water. Do not, however, let the soil dry out entirely, as the "bulb" must be kept plump. In a comparatively short time the new leaves will start out again, and at this time the plant should be repotted in fresh soil in a smaller, thoroughly drained pot about four or five inches in size. Water now when necessary, and repot again whenever the roots become crowded. In May plunge outside in a sheltered place, and shade with cheese-cloth, syringing on hot days. When the flower pot is filled with roots, give liquid manure or plant food, and as cold weather comes on take into the house again. Keep a sharp watch for the green aphis, and apply tobacco dust as a preventative.

The begonias are most satisfactory, all-year-round flowering plants for the house. They may be had in a variety of beautiful colors, and can be easily managed. The chief secret of success is to let them grow outside as much as possible. They are gross feeders, and like liquid manure and plenty of water. Be sure to bring them in early enough in the fall to escape the first cold weather, but give them open windows on all mild days.

No matter what house plant you may be taking care of, remember that the "ounce of prevention" is not only the best but the easiest way out of trouble. Watch diligently for all insect enemies, and apply one of the several well known and efficient remedies. In plunging pots out-of-doors in the summer, as described above, leave an inch of the rim above the soil, and once in every two weeks or so turn the pots to prevent the roots from striking through, and to keep the plants shapely.

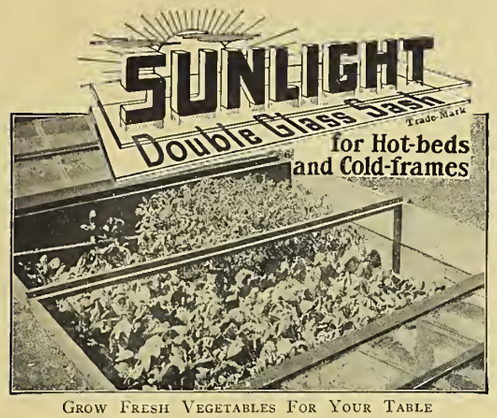
Don't throw away your Christmas plants this year. Keep them, and you will be well repaid for any time they may require. Bulbs that have been "forced" in the winter may, after being dryed off, be saved and planted out of doors and left to bloom there.

The Country Home of a Composer

(*Continued from page* 341)

pictures, soft old reds and subdued blues being introduced in the rugs and in the furniture coverings. One wall is lined with built-in bookcases, having as their centre a deep-set window, under which is a wide seat, equipped with numerous drawers — of good dimensions for prints and portfolios—all painted a cool French gray, relieved with brushed-brass hard-

(*Continued on page* 388)



GROW FRESH VEGETABLES FOR YOUR TABLE

Sunlight Sash make winter gardening a pleasure

There is none of the back-breaking, patience trying drudgery of covering and uncovering the sash. No mats or boards or coverings of any kind are used.



The double layer of glass takes the place of mats or boards

Between the two layers is a ⅝ inch transparent blanket of dry, still air—keeping in the heat—keeping out the cold. This also permits the plants to get all the light all the time which means that they will grow faster and become hardier. Glass slips in and is held in place without putty. Can't work loose. Easily replaced.

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Fresh lettuce and radishes all winter. Cabbage, cauliflower, beet, tomato, pepper and sweet potato plants to set out in the Spring. Violets all winter, pansies in bloom in February or March.



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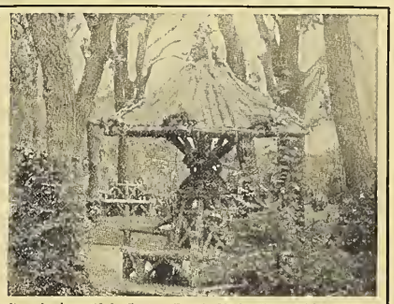
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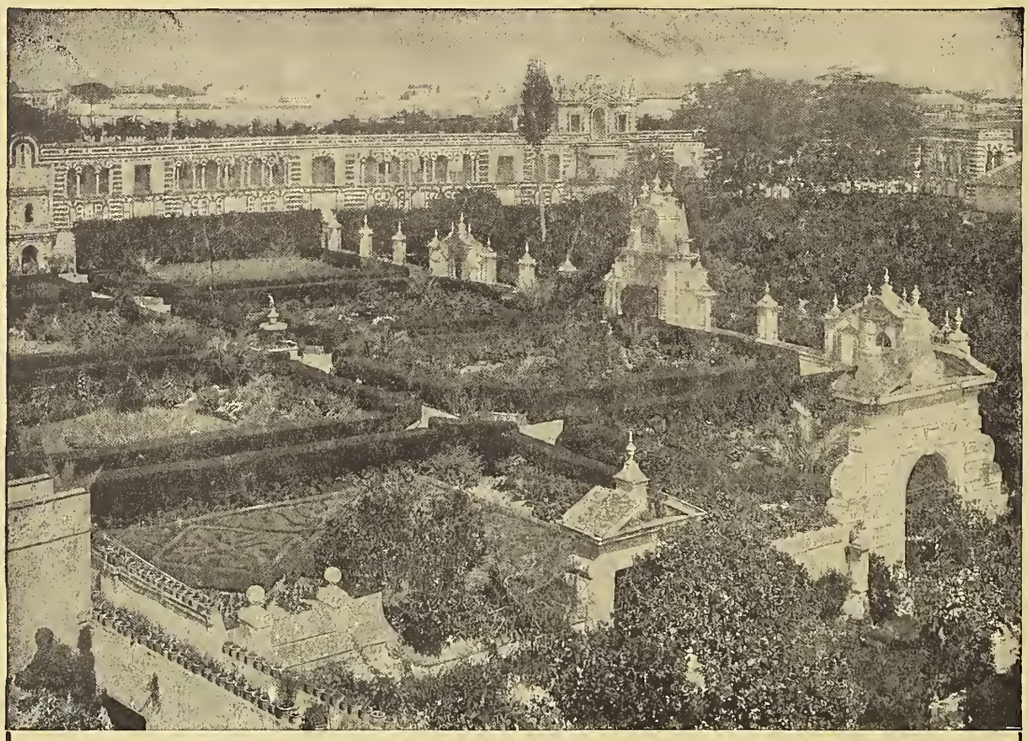
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Historic Houses and Their Gardens

Edited by CHARLES FRANCIS OSBORNE

Professor of Architecture, University of Pennsylvania

¶Never, perhaps, has a book been published so attractive to lovers of the historic and beautiful as "Historic Houses and Their Gardens." In this superb volume are described famous homes, their treasures of art and their gardens the world over, which are rich in historic associations.

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¶The book begins with a splendid chapter on Ancient Roman Country Houses and contains a most interesting description of the villas of Pompeii such as the Casa dei Vetti, buried for centuries but now shown as a revelation of the beauty of ancient Roman building. A chapter upon the Villa Pia in the Vatican Garden comes next and the mind is then turned toward other marvelous villas and gardens of the Italian Renaissance, examples of beauty which have been the inspiration of generations.

ALADDIN-LIKE GARDENS OF THE ORIENT

¶The wonder and mystery of famous homes and gardens of the Persians, Indians and Japanese are then presented, the beauty of the Taj Mahal, the rare and delicate beauty of the Shahlimar Garden and the strikingly picturesque architecture and gardening of old Japan. Of extreme interest are the chapters devoted to French and Spanish homes—places where history has been fast in the making—and of great value are the chapters on such old English homes and gardens as Battle Abbey, Warwick Castle, and Blenheim Palace whose present mistress is an American. Among the American homes described is Mt. Vernon, the home of George Washington.

¶The text has been prepared by students who know their subjects well. The chapters upon the homes and gardens of India have been contributed by E. B. Havell of the Government School of Art, at Calcutta. Many of the chapters on England have been written by P. H. Ditchfield, M. A., F. S. A., and the descriptions of Bothal Castle and Beaulien Abbey are by the Honorable Miss Sackville West and the Dowager Countess De La Warr.

The Achilleion on the Island of Corfu
Blenheim Palace, Oxfordshire, England
The Gardens at Aranjuez, Spain
Gardens of the Villa Lante, near Viterbo, Italy
Gardens of Castle Miramar, near Trieste, Austria
The Iris Garden at Horikiri, near Tokyo, Japan
Gardens of the Taj Mahal, Agra, India
The Chateau de Brissac, France
Stowe House, Buckinghamshire, England
Royal Gardens of La Granja, San Ildefonso, Spain
The Home of the Verneys, Buckinghamshire, England
The Floating Gardens of Mexico
Warwick Castle, Warwickshire, England
Persian Gardens
Broughton Castle, Oxfordshire, England
The Villa Danti, near Florence, Italy
Colonial Homes of Natchez, Mississippi
Moor Park, Hertfordshire, England
Ancient Roman Country Houses
The Borda Garden in Cuernavaca, Mexico
Indian Gardens, India
Beaulieu Abbey, Hampshire, England
The Abbey of Battle, Sussex, England
The Villa Palmieri, near Florence, Italy
An English Castle and its Village, Northumberland, England
The Villa D'Este, at Tivoli, Italy
The Gardens of the Alcazar at Seville, Spain
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The Gardens and Grounds of Mount Vernon, Virginia

¶The unusually large page used affords opportunity for the use of half tones of remarkable beauty. 272 pages, 330 pictures upon the finest paper, superbly printed. The book is beautifully bound in cloth with cover design in green and gold.

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(*Continued from page* 386)

ware, the standing woodwork of the library corresponding in color with the bookcases.

In the entrance hall, its walls ivory-tinted, French gray is again used for all the woodwork, excepting the handrail of the staircase, which, to accord with the antique furniture, is of mahogany.

The color scheme of the dining-room is equally effective, the wall covering being of robin's-egg blue and the woodwork ivory-white—a happy selection for the sun-lit room and a desirable setting for the mahogany furniture. The dining-room fireplace is likewise very simple in character, and its intimate relation to the bow-window is especially commendable, as in many houses one would infer that the architect had entirely failed to realize that his clients might desire to read and still enjoy the warmth and cheer of an open fire. During the winter months, too, the bow-window provides an attractive flower-nook, its exposure being ideal for this purpose.

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On the second floor, connected by a long gallery, are two suites, each consisting of two bedrooms and a bathroom—the owner's room, generous in its proportions, occupying the southwestern end of the house. It has a large fireplace as a central point of interest and the additional attraction of windows on three sides, from which may be had the charming vistas of the park land in the valley and, to the northwest, an outlook over the garden.

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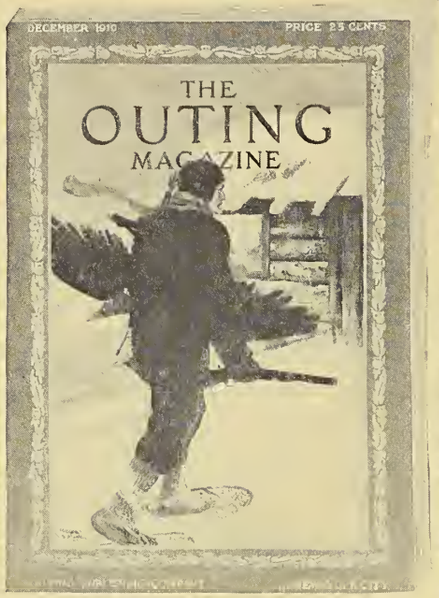
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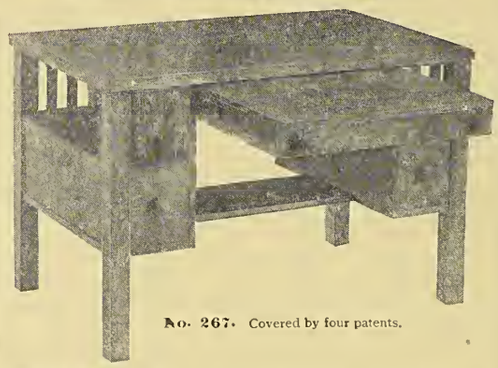
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Book Reviews

[The Publishers of House and Garden will be glad to furnish any books desired by subscribers on receipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.]

Sweet Peas. By Horace J. Wright. Paper boards, 8vo, 113 pp. and index. 8 colored plates. New York: Frederick A. Stokes Company. 65c. net.

Pansies, Violas and Violets. By William Cuthbertson. Paper boards, 8vo, 114 pp. and index. 8 colored plates. New York: Frederick A. Stokes Company, 66c. net.

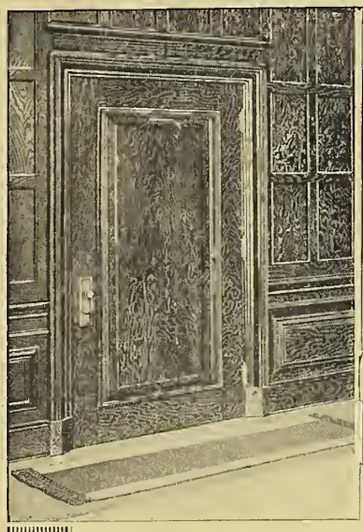
Here are two little volumes in a series under the title "Garden Flowers in Color," edited by R. Hooper Pearson, Managing Editor of The Gardners' Chronicle. Each of the books takes up the history, cultivation, diseases and principle varieties of its particular subject, with the last word on cultural methods. The illustrations in full color are usually good, being made directly from the flowers themselves. As in the case of most of these books by English authors, the American reader has to make allowances for differences of season and climate.

The Lure of the Antique. By Walter A. Dyer. Cloth, 8vo, 488 pp. and index. Illustrated. New York, 1910: The Century Company. $2.40 net.

A very practical as well as interesting work that covers most of the objects sought after by collectors of the antique—furniture, clocks, lamps and candlesticks, china and pottery, glassware, silverware, pewter, Sheffield plate, brass and copper utensils and fireplace fixtures. Mr. Dyer has aimed—and successfully—to convey just the information that the amateur collector needs. Unlike many of the books on antiques this one does more than copy old bills of exchange and like records of our forefathers. The author tells just what there is to be found, under each subdivision, how to tell whether it is genuine and what it will probably cost. The illustrations are many and good.

A White Paper Garden. By Sara Andrew Shafer. Illustrated with color plates and half-tones. Cloth, gilt top, large 16mo, 292 pp. Chicago: A. C. McClurg & Co. $2.50 net.

A lover of gardens, shut up in the city, has here fashioned a garden on paper—a garden of the spirit in which every lover of blossom and green may wander any month of the year in any weather and find that spiritual rest, those sentiments and memories, that the garden ever has and ever will stand for and awaken. The book is divided into twelve essays, one on each month of the year, and reflecting in the first place the sentiments of an absent garden lover for her kingdom, it will be read with joy by possessors and exiles alike.



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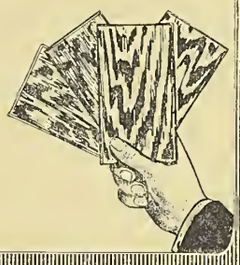
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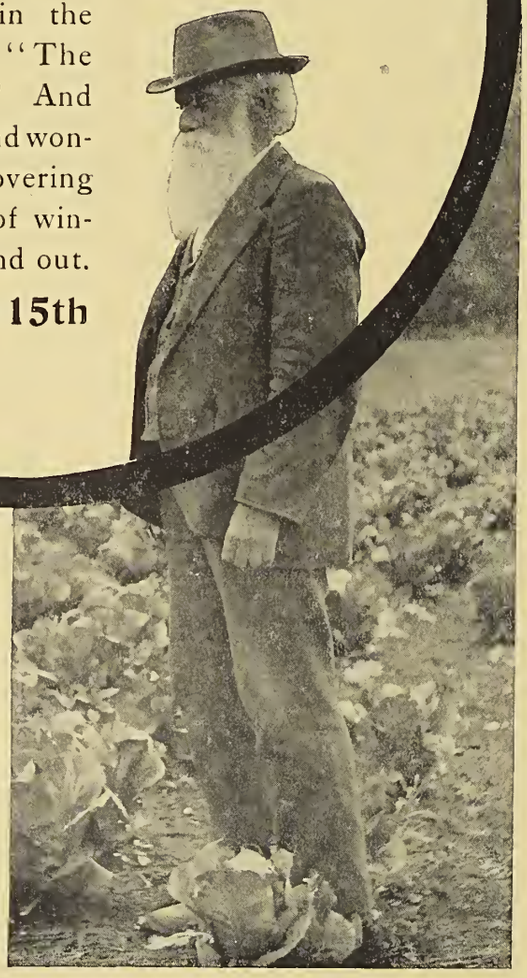
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Perhaps your building problems are already solved, but you want to increase the beauty and comfort of your home and its surroundings. HOUSE & GARDEN *is filled with descriptions and pictures of beautiful homes where owner or architect has created individuality and charm at small expenditure. It will help you, too, with hints and suggestions.*

We cannot give the complete contents of the Building Number yet, but here are a few of the good things which you shall have.

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WHAT THE PERIOD STYLES REALLY ARE, IV.—The fourth installment of this splendid series of articles—taking up this time the marvelous work of Chippendale, Sheraton, Hepplewhite and the other famous English cabinet makers.

THE POSSIBILITIES IN DISTINCTIVE HARDWARE.—How to avoid the commonplace in choosing door locks, casement openers, window lifts and the many other bits of finish hardware that can make or mar a home.

LIGHTING FIXTURES OF CHARACTER.—The wonderful improvement that has been made in recent years in this branch of interior decoration. Suggestions for fixtures that will harmonize with any style, and new forms that have many advantages.

SUGGESTIONS FROM GERMAN AND ENGLISH COUNTRY HOUSES.—What the progressive and at times radical German architects and the more sedate English architects can teach us about home building.

HOW TO READ ARCHITECTURAL DRAWINGS.—The shorthand of plans and elevations. How to understand clearly just what your house is going to be in advance.

LAYING OUT THE SUBURBAN PLACE.—A piece of sound advice by Mr. E. P. Powell, the well-known authority on country living.

THE FOUR BEST EVERGREENS.—Mr. Arthur Herrington, landscape architect, tells which of the many available species are best suited to our own climate and what effects may be secured through their judicious use.

THE PROBLEM OF THE BATHROOM.—Everyone wants plenty of bath rooms in a new house, but they are expensive. The article tells how separate fixtures such as the shower, for instance, may be put in bedrooms, and just what it means in alterations and cost to put new plumbing in an old house.

THE REAL MEANING AND USE OF ARCHITECTURAL DETAIL.—The first of a series by Mr. Louis Boynton, architect, telling what detail is properly used with Colonial architecture, both outside and in, and why.

THE BEST USE OF BRICKWORK.—There are far more ways of laying brickwork than most people think. How you can secure individuality in a brick wall or in smaller bits of brick construction, such as a fireplace facing.

A page of pictures showing in detail some twentieth century kitchens.

Photographs and plans of two moderate size homes of distinction.

The usual Departments of Inside the House, Garden Suggestions and Queries and Ingenious Devices.

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